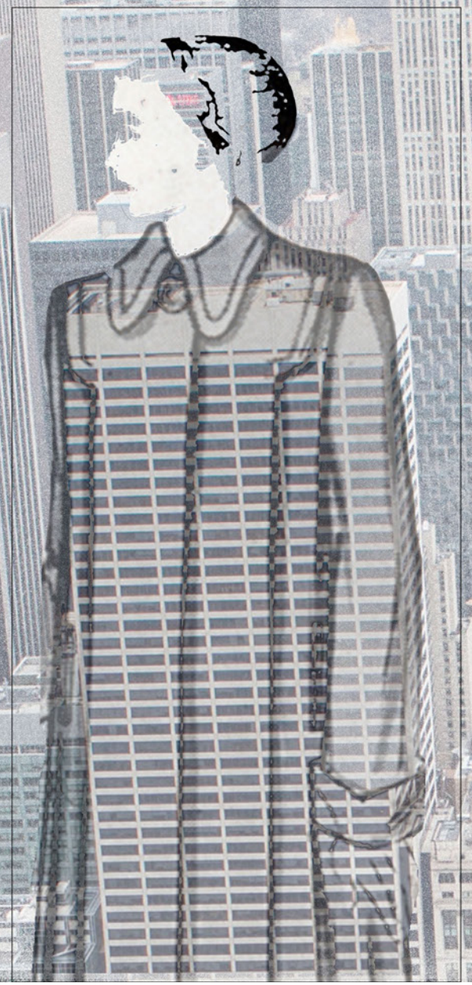
Spring 5-5-2017

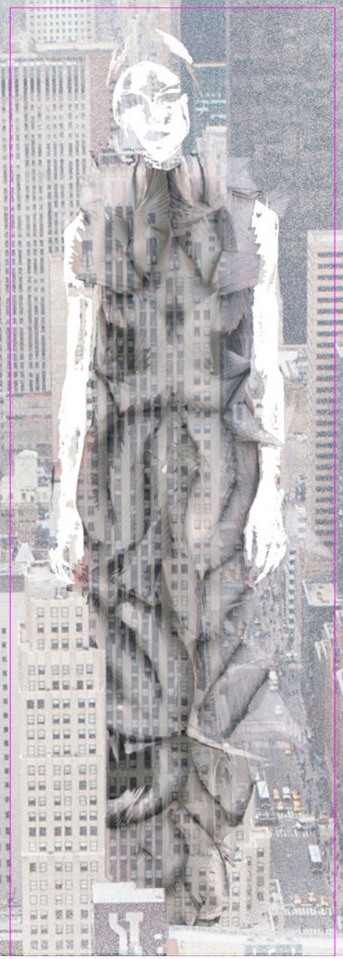
A Formal Building Dress

Maria Jarda
Kennesaw State University

A *formal* BUILDING DRESS

RECLOTHING THE HIGHRISE





A FORMAL BUILDING DRESS

SPRING 2017 THESIS

Kennesaw State University

Department of Architecture

College of Architecture and Construction Management

Thesis Colaboration 2016 - 2016

Request for Approval of Project Book

Maria Jarda

A Formal Building Dress

Thesis Summary:

The thesis approaches building façade design from a couture point of view. Examining closer the cloth of the building and its inhabitants. It approaches design from a fashion start, turning dresses into building dresses, thus relating it to its textile origin. Initially, the analysis of dress vs façade falls into 4 categories materiality, layering, exoskeleton, and responsive. Building upon the analysis, essentially the outcome of the thesis is to adaptively redress a high rise. The focused runway is Broadway Street from Penn Station to Times Square. The questions become, What is the appropriate modern day building dress? Can this envelope become inhabitable? How to tackle adaptive reuse and respect aged architecture?

“Textiles were the first form of architecture” Gottfried Semper, 19th century

Student Signature: _____ Date: _____

Approved by:

Internal Advisor 1: _____ Date: _____ Internal Advisor 2: _____ Date: _____

Thesis Coordinator: Professor Liz Martin _____ Date: _____ Department Chair: Dr. Tony Rizzuto _____ Date: _____

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FORMAL BUILDING DRESS

I. THREE MIN INTRODUCTION

THEOREM

My thesis aims at approaching building façade from a textile point of view. What clothes the building and ultimately its inhabitants? Semper, a renowned 19th century German architect, first introduced the idea that textiles were the first form of architecture. At a time where one would go hunt for buffalo skins and close the walls of their home. Today building practices, wall assemblies, and materiality in construction is more standardized. The idea of building cloth and building fabric is symbolic at best. In relation to the body the clothing is a layer that people place over the body for covering due to necessity, culture, and trends. The building cloth deal with enclosure, context, and expression. In other words, climatic needs, materiality, tectonics, and context to the building.

Charles Jenks speaks of a bridging between industries where “architects become sculptors, engineers become designers, artists turn into architects and all these job descriptions become fuzzy”.

A bridge between the industry of architecture and textiles is seen in Iris Van Harpen Al Couture Collections. The Dutch fashion designer collaborates with different professional including architects to challenge the idea of clothing. In her words the designer expresses that this connection is not because the industries are so similar but because they are so different. Through disconnection the designer has challenged the topic of clothing and materiality numerous times in her dresses. My thesis takes 11 of her dresses and analyzes the details, materiality, tectonics, and effect on the body; and comparing these too building facades to see the similarity in these topics the differences and how can one impact the other. How can we rethink the rules in building façade design and influence coming from a fashion industry?

Thus my efforts are to further develop this discussion and see how architecture can be influenced by the dress. This thesis aims to look back and realize the dynamics in details they need to be brought once again to the façade of the building. Taking a high-rise and uncloth-ing it to understand it’s layers and create an innovative solution. The thesis poster shows the New York City skyline and how the skyscrapers ironically represent an outdated garment. If our cities were to be displaced on the runway which century would it resemble and is there a way to re-clothe our cities? To include criteria like nakedness exposure seduction to the buildings we encounter daily. The idea that architec-ture takes life and becomes personified not only in the eyes of the architect but the public.

In developing the thesis the bridge between architecture and textiles is explored. This thesis is to not be confused as wanting to make facades that are just pretty but to include today's advancements in materiality, tectonics, spacial dynamics, Developing an artistic yet Architectural approach to facades, in the cityskape. In general a higher attention to detail needs to take place in the architectural world- as facades are concerned, especially high rise facades. Furthermore solving the idea of reusing and updating historical building typologies to be more efficient and fitting.

Facades that lack dynamics or the right treatment to the street edge is not only in the older buildings. Jane Jacobs wrote of American Cities loosing their attention to street treatment in how the majority of buildings are designerd today and fail to adress the street. The issue is to not only rethink old facade typologies but to prove that even new typologies need to consider the different layers of a building. To look at a high rise more than just a grand idea or an investment opportunity. To consider the community a high rise creates and the attitude it gives off to the buildings around it.

Now that I brought it back to Jane Jacobs who was originally simply a journalist yet ended up writing one of the most influential urban design books, her studies are expressed yearly in architectural schools around the world. To relate fashion and architecture the dress and the building facade is an approach architecture from yet another field. Apparel are artistic yet concerned around textiles and technique with a high emphasis on details on every stitch and ornament.

Technique in relation to fabrication, with innovative approaches like 3D printing, lasering, precast, robotics assisted assembly and so on. When cosidering the facade; does one approach it from an artesian or craftsmen point of view. Being carefull in detailing on different levels? Does one allow for nature to be activate and present in the design? If natural forces are to activate the facade then how can one produce the interface and medium for custom to take place. What are the layed in rules and regulations of such a mechanism?

I realize that this topic concentrates on a very specific area of architecture. Yes this is necessary, often times when considering environmental technology or sustainability; professors raise the issue of the facade of a high rise and how inefficient it is. Glass towers are in, but they do not allways fit the environmental context in which they are placed. In order to compensate for their location in a sunny climate, these high cubes of glass only magnify the sun making the interior conditions extremely warm. Furthermore these high office towers often times don't even have operable windows, or a means for natural ventilation. Then to balance this heat gain and make it comfortable for the inhabitants of the building massive mechanical systems are put in place. Thus the general facade of the high rise is in question and explored.

I was in one of my civil engineering classes and one of my colleagues was presenting on what he works at the moment. He started his presentation that he wanted to design solar panels. Then he said that their market here in Georgia is not that high thus instead he settled for making the mechanical ac units more efficient. The irony of the matter. Just because Atlanta hasn't caught up with the leading technology and sustainable practices in the world.

This study is about investigating the innovation of facades. This investigation calls for a closer look to detail from the couture world, a environmental sutable answer, while also sddressing the old and the new. Beginning with the intoduction of the building dress the similarity between a dress and building cloth. This is achieved by taking eight dresses from Dutch Fashion Designer Iris Van Herpen. She became the backbone of this project as her style challenges and pushes innovation in apparel from her unique use of materiality to her collaboration with multiple industries outside fashion. Furthermore the collections come to life because they are a representation of feelings. Feelings expressed with material. The feelings that cloth our spirits and insides is what inspires the designer to dress the outside body.

By thinking of the building facade as a dress certain regulations and questions arise that might have not been woorded quite the same otherwise; is the dress style necessary, appropriate in culture, comfortable, appropriate in style, seasonal, or warm?

Personally this idea developed because I enjoy the idea of textiles and fashion. I think of clothing as a natural decision making process, while architecture is often times alomst over-thought. I want to combine the expertise that I work on each day, when I head into the closet and apply it to a larger scale than I have before, in a way the general public can relate. Furthermore I remember studying the Prada building, how the designer payed close attention to the cloth of the building. How would such an architect approach a different program or the grand fabric of teh skyrise.

Bea Szenfeld, a Swedish designer when asked about the inspiration behind her “Decimuted” paper installation she said “I was bored of working in fabric and started experimenting with materials. I fell in love with paper and what you can create with such a simple material.” The material that inspires the dress and the dress that is possible because of the technique. In conclusion, the later part of this project is to invesion this ‘building dress’ on a existing building in a adaptive reuse matter in the garment capitol, the metropolis, the world’s biggest urban playground, the city of skyscrapers New York City.

Magdalena Garmez
Environmental Architectural Program at Auburn University
Recognitions
Garmez, Magdalena. Digital Plecnik: Vienna Years. Paper. Boston: Paper Presenters, 2012. Print. Digital Aptitudes. Garmez, Magdalena. Reclaiming the Pace and the Place: Learning from the Quilter. Paper. N.p.: Auburn U, n.d. Print.

Q: Why did you choose Plecnik, from your previous study, as a precedent that bridges Architecture and textiles?

A: Plecnik was a student of Wagner. Wagner himself was influenced and thought his student about Gottfried Semper. He (Semper) was a very influential German Architect theorist. He proposed in one of his very important books, “Style in Technical and Tectonic Arts”, that textiles are the first form of architecture. He says that the early man used the fur and then later on used the carpets and blankets to create spaces. As architecture started to develop into more physical and permanent forms it emulated the idea of textiles that was the original space. An influential theory at the end of 19th century.

Louis Sullivan, known at that time, and Plecnik was exposed to it. The idea of dressing architecture or cladding, the Germans call it (kleid) meaning dress on a building. Clearly indicating that kind of relationship to the larger idea of buildings that have their structural core hidden and then they have an interior aspect as well as exterior dressing. In Plecniks’’ Zacherl House in Vienna and a number of his works from that time; it’s very obvious that the facade is treated as an independent element. The idea is different from modernist thinking , that the structure is hidden.

If you read about Le Corbusier, Mark Wigley writes that Le Corbu thought, even though he writes about the concrete wall that Le Corbu thought about it in that kind of layered. He says although it seems that Le Corbus’ architecture seems very bare and it is, that he applies the white paint, otherwise very minimalist wall. How wonderful that even Le Corbusier who is not caught by that idea of architecture related it to the textile origin, and can be understood as someone who uses that dress reference, as a sheer beautiful metaphor.
In Plecniks’’ work is always thought as more complex especially in the architectural boundary so the structure is not central to that facade but is really hidden and that dress is really the kleide or cladding that is really important.

Q: I was wondering between the difference of the clothing and skin as it relates to the building, one seems more permanent. How is this idea as it related to Sempers view?

A: Skin is more permanent and integral to ones body so yes. Clothing is of course impermanent and changeable and skin is the biggest organ that we have if we reference the human body, therefore integral. Clothing can be really interesting in contemporary arch it becomes something in- teresting for architects who play this interchangeable facade. Architecturally interactive surfaces or elements of facade It’s maybe closer to that idea of moving. One of Sempers’ great rivals. Really another great German Theoretic, whom I thought I’ll never study was Prediger mid 19th century he talked about the idea of transfer something that is impermanent to something that is permanent. Talking about this idea of imprint if you’re building, of the Assyrians. He talked about the column, but it can be applied to wall, so they would create the framework and then the column within the framework and when the column is done they would remove the framework. The idea that impermanent pieces is removed but never- theless it becomes part of the finished the permanent thing.

Q: How much and to what extent we can treat architectural skin as something integral or temporary? To whatever extent is the metaphor of dressing or clothing appropriate?

A: One can look at it more or less metaphorically. In terms of specific elements or methods. I built a project with a friend called Quilting Studios with a quilter from our area. We tried to built the quilting studio for her based on understanding the layering of the quilts and also some of the less obvious things of the quilting process and that textiles bring in.

Q: How does the idea of materiality and tectonics relates to this cloth, even the idea of weaving?

A: There are many aspects to this, and you would eventually have to narrow it down. Over the ears I have dealt with weaving and quilting and looking at Plecnik and they all have different aspects.

Q: What are some thoughts on the referenced architecture of Herzog and De Meuron?

A: Their architecture really and they give note to Semper, in particular the Semper library. A silk screen type acid wash concrete panels, possi-bly interchangeable. One can see this idea of dress rather than skin. A number of their projects are cladding like. Ornamental surface that is either modular or textural; having its own presence without exposing the structure, concealing the structure.

Q: A dress has a power to attract and seduce, how can this be related to the building? (Marilyn Monroe)
A: There’s the building Fred and Ginger, like Marilyn Monroe, they were dancing based on two actors.. Gehry did this building in Prague. Yeah a building can tell you don’t go here, It emulated the motion of dancers.
We are all looking for a sense of wonder the Engineer, Architect, Philosopher, looking at architecture but from this sense of textiles and the mean- ing that architecture gains. Architecture and Structure. The relationship of the building facade and its constructibility that comes in structure and what is the relation. Looking at the Eiffel Tower and how can you dress it for it seems naked.

DRESS TOP
SLEVE LENGTH VOCABULARY

_armscye
No sleeve.

_cap
Extension to the front and back of the garment to cover the top of the arm.

_elbow - lenght
Any style sleeve that ends at the elbow.

_long
Long sleeve tapered to the wrist so it can be pushed up to stay in place (also called push-up).

_drop shoulder
The sleeve is attached to an armhole shaped to extend wider than the natural shoulder

_short
Sleeve lenght ending about half the distance between elbow and underarm.

_bracelet
Three-quarter lenght cuffless sleeve to show bracelet.

_angel
Any long flowing sleeve. May extend longer than the arm.

_sweetheart
Mostly used in dresses without straps, it's formed by two curves recalling a heart shape.

_scoop
U-formed neckline that can be more or less plunging.

_straight across
Typical in the strapless dresses, it's a straight neckline above the breast.

_V-neck
A common neckline, it forms a triangle and drops to the breast; can be plunging or low.

_off-shoulder
The straps drop laterally on the arms in a more or less soft way.

_bateau
A wide neckline that runs horizontally, front and back, almost to the shoulder points, across the collarbone.

_jewel
A plain rounded neckline just above the collarbone The name is referred to the ability this neckline has to allow the view of necklaces or pendants.

_square
Neckline with linear side edges forming two 90° rounded corners. If the corners are perfectly rights it's called "court".

_halter
A neckline formed by the dress straps that get linked behind the neck.

_high neck
A neckline that covers partially the neck and totally the breast.

_sabrina
Similar to the bateau, it goes to one shoulder to the other with a straight line that passes above the clavicles, leaving part of the shoulders bare.

_spaghetti strap
A neckline that leaves the shoulders bare and has two very thin straps reminding the "spaghetti".

_halter strap
It features a V-neck or sweetheart front neckline with straps which wrap around and connect at the nape of the neck.

_asymmetric
Also known as "cleavage diana" or "shoulder", presents the bodice with a single shoulder strap and a diagonal cut.

_queen Anne
It has a collar getting up in the back of the neck and a V-neckline of varying depth. The shoulders are covered.

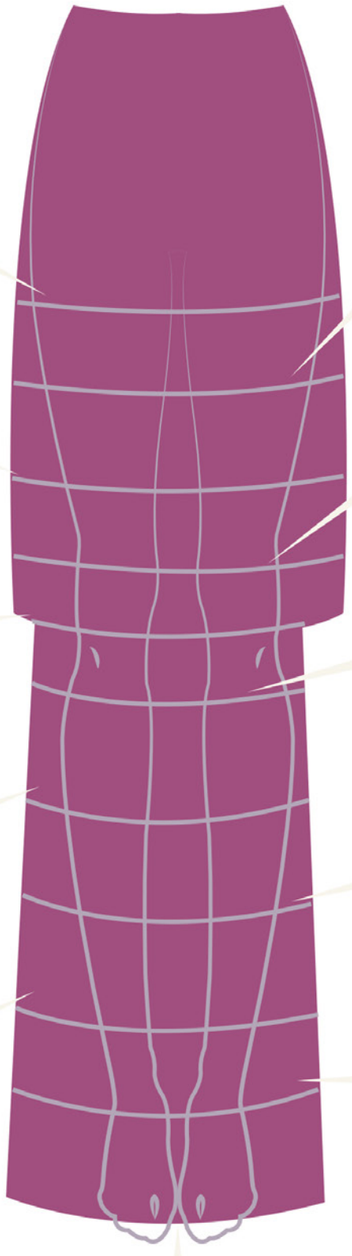
_illusion
It uses two different fabrics to create an optical illusion. The covering bodice ends with a cut right or heart shaped above the breast, which is joined by a transparent fabric or lace to cover the sternum to the neck.

_grecian
The "greek" neckline is characterized by a piece of fabric which, starting from the center of the breast, opens to surround the neck.

_cowl
This neckline has the neck draped that falls softly on the chest.

The Ultimate Sleeve Lenghts Fashion Vocabulary." Fractals. Ed. Enerie Fractals Lab. N.p., 20 Jan. 2016. Web. 12 Dec. 2016.

DRESS BOTTOM
SKIRT LENGTH VOCABULARY



_micro
Extremely short skirt, length is less than 38 cm.

_short
Skirt that goes below the mid-thigh, it measuring about 44 cm.

_knee
Skirt measuring about 58 cm from waist to hem, to mid-kneecap lenght.

_midi
Skirt length about 68 cm from waist to hem with hemline located halfway between knee and ankle. It also called mid-calf or ballerina length.

_tea
Skirt length about 83 cm from waist to hem.

_mini
Short skirt, measuring about 38 cm from waist to hem, hem is about mid-thigh length.

_above knee
Skirt about 3 to 5 cm shorter than mid-knee. Skirt length is 53 to 56 cm from waist to hem.

_below knee
Skirt also called street or cocktail lenght. Skirt hemline 3 to 5 cm below knee.

_maxi
Skirt length about 78 cm from waist to hem, it also called long or below mid-caf.

_ankle
Skirt lenght about 102 cm from waist to hem. It also called evening lenght or full length.

_full
Skirt lenght about 105 cm from waist to hem. Garment touches the floor.

_A-line
Slightly touching hips and thighs, broader at the hem, narrow at the top and a bit wider at the bottom makes it look like the letter "A".

_tube
Tube skirts are very similar to pencil skirts. The main difference is that they are made with stretchy material and they usually reach just below the knees.

_circle
Made in a circular shape. It's very fitting at the dress hips and usually made of lightweight fabric.

_pencil
This skirt hugs your body. Its lengthens from the waist to beneath the knees or down to mid-calf. It usually come in stretch materials.

_accordion
A skirt with narrow pleats. It can be a circle skirt with pressed in ridges or edge stitching.

_mini
Mini skirts are shorter than knee length. They are just right to reveal a pair of beautiful legs. This one is inappropriate for the workplace or highly formal meeting.

_knife pleated
Skirt with one or more pleats that face one direction.

_wrap
These skirts can wrap around the waist and the leg part. It can be fastened by a button or tie. It is a perfect selection of casual wear.

_draped
Skirt with additional fullness pleated, gathered, or draped on one side. It is also called sarong skirt if wrapped.

_asymmetrical
Asymmetric skirts come in a variety of shapes and suit a variety of figures. In this, the hem moves and curls in a pattern at different levels.

_gypsy
There are different lengths on this category such as, full, knee length, mini. They usally come as a patchwork of bright colours.

_bubble
It creates a bubble effect at the bottom of its hem being tucked back under.

_layered
This skirt is composed of several superimposed layers of fabric.

_godet
A triangular piece set into a skirt gore seam to give added fullness to a flared hem edge.

_mermaid
The design is similar to a mermaid's tail by fitting from waist to knees. It flares out from the knees to the floor.

_tulip
The fabric of the skirt is pleated and folded to create the look of a tulip flower on the skirt.

_ruffled
A skirt made up of layers of fabric, usually to create the illusion of curves.

_paneled
Skirt with vertical seamlines. Most designs are fitted at the waist with flare toward the hem. Skirts may have four or more gores.

"The Ultimate Skirt Lenghts Fashion Vocabulary." Fractals. Ed. Enerie Fractals Lab. N.p., 16 Dec. 2015. Web. 12 Dec. 2016.

II. COUTURE- IRIS VAN HERPEN

DRESSING ARCHITECTURE [THE COLLECTION]

I. MATERIALITY

1.1

MELTED VIEWS

CRYSTALIZATION
Collection Date : July 2010
Designer: Iris Van Harpen

II. SCREENING

2.1

ORGANIC CUTOUT

CRYSTALIZATION
Collection Date : July 2010
Designer: Iris Van Harpen

CAPRIOLE
Collection Date : July 2011
Designer: Iris Van Harpen

2.2

SIMPLE REPETITION

MAGNETIC MOTION
Collection Date : July 2014
Designer: Iris Van Harpen

III. EXOSKELETON

3.1 EXTRAVAGANT EXTENSE

3.2 CUSTOM FRAMED

CAPRIOLE
Collection Date : July 2011
Designer: Iris Van Harpen

CAPRIOLE
Collection Date : July 2011
Designer: Iris Van Harpen

IV. RESPONSIVE

4.1 WIND MOVEMENTS

4.2 SOLAR MODULARITY

4.3 SOLAR DYNAMICS

SYNESTHESIA
Collection Date : January 2010
Designer: Iris Van Harpen

CAPRIOLE
Collection Date : July 2011
Designer: Iris Van Harpen

CAPRIOLE
Collection Date : July 2011
Designer: Iris Van Harpen

HACKING INFINITY
Collection Date : March 2015
Designer: Iris Van Harpen

MAGNETIC MOTION
Collection Date : July 2014
Designer: Iris Van Harpen

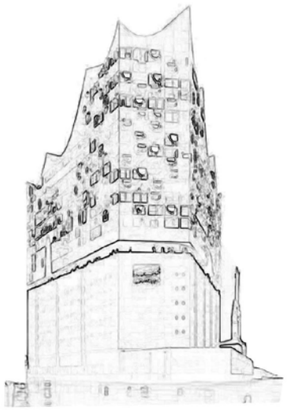
Herpen, Iris Van. Iris Van Herpen. Atlanta: High Museum of Art, 2015. Print.

II. FACADE- PRECEDENT STUDY
DRESSING ARCHITECTURE [THE COLLECTION]

I. MATERIALITY

1.1

MELTED VIEWS



HAMBURG'S ELBPHILHARMONIE
Built: 2016
Architect: Herzon & de Meuron
Facade: Permasteelisa Group
City: Hamburg, Germany
Function: Entertainment Mixed Use
Height: 361ft
Floors: 25
= 150 FT (A)

II. SCREENING

2.1

ORGANIC CUTOUT

AIRSPACE TOKYO
Built: 2007
Architect: Faulders Studio
City: Tokyo, Japan
Function: Residential
Height: 44ft
Floors: 4
= 230 FT (B)

2.2

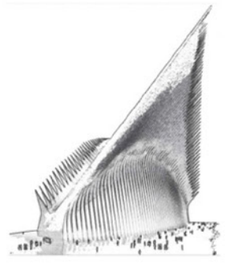
SIMPLE REPETITION

BURJ DOHA
Built: 2012
Architect: Ateliers Jean Nouvel
Engineers: CCDI , Terelle Group
City: Qatar, Doha
Function: Office
Height: 781ft
Floors: 46
Scale: (A)

III. EXOSKELETON

3.1 EXTRAVAGANT EXTENSE

3.2 CUSTOM FRAMED



WTC OCULUS TRANSPORTATION HUB
Built: 2016
Architect: Santiago Calatrava
Engineers:
City: New York, USA
Function: Transportation
Height: 96ft
Floors: 2
Scale: (B)

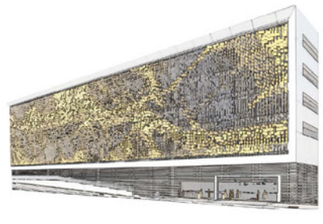
0-14 TOWER
Built: 2010
Architect: Reiser + Umemoto RUR
Engineers: Ysrael A Seinuk PC
City: Dubai, United Arab Emirates
Function: Office
Height: 347ft
Floors: 24
Scale: (A)

IV. RESPONSIVE

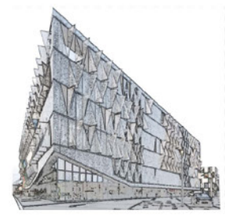
4.1 WIND MOVEMENTS

4.2 SOLAR MODULARITY

4.3 SOLAR DYNAMICS



ESKENAZI HOSPITAL PARKING DECK
Built: 2014
Architect: Rob Ley Studio
Engineers: Nous Engineering
City: Indianapolis, USA
Function: Parking Deck
Height: 84ft
Floors: 7
Scale: (B)



UNIVERSITY OF SOUTHERN DENMARK, ODENSE
Built: 2014
Architect: Henning Larsen Architects
Engineers: Orbicon
City: Kolding, Denmark
Function: Institutional
Height: 80ft
Floors: 6
Scale: (B)

AL BAHAR TOWERS
Built: 2012
Architect: Aedas UK
Engineers: ARUP
City: Abu Dhabi, United Arab Emirates
Function: Office
Height: 482ft
Floors: 29
Scale: (A)

HAMBURG'S ELBPHILHARMONIE

MELTED VIEWS

FACADE EVALUATION

1.1

EXTERIOR

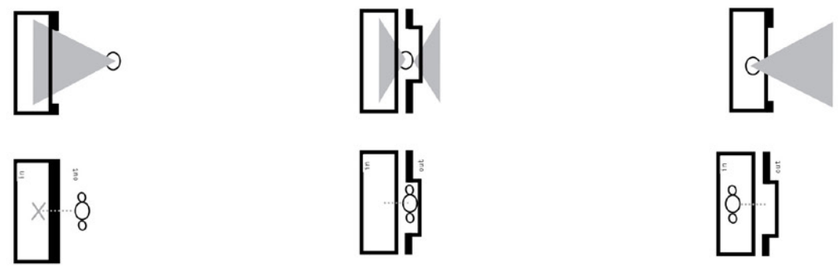
INSIDE FACADE

INTERIOR

FACADE EVALUATION

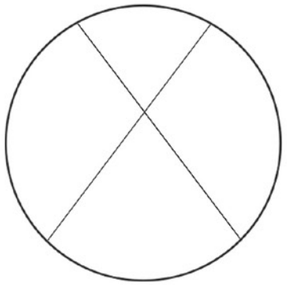
visibility plan view

accesibility plan view



AIRSPACE TOKYO
ORGANIC CUTOUT
FACADE EVALUATION

2.1



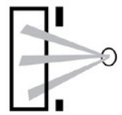
EXTERIOR

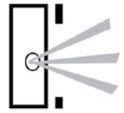
INSIDE FACADE

INTERIOR

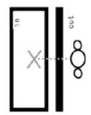
FACADE
EVALUATION

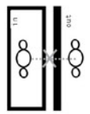
visibility
plan view

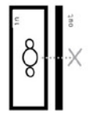




accesibility
plan view

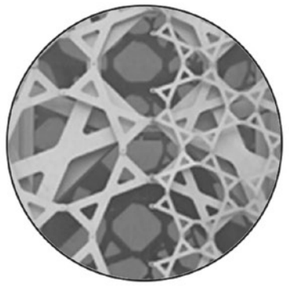


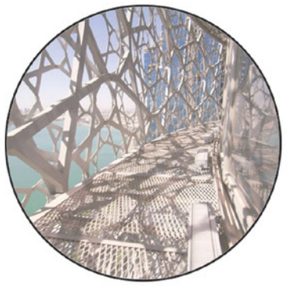


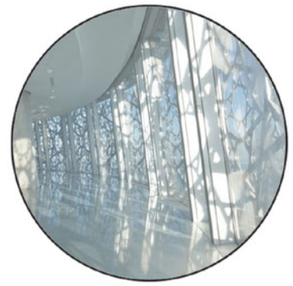


BURJ DOHA TOWER
SIMPLE REPETITION
FACADE EVALUATION

2.2







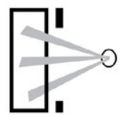
EXTERIOR

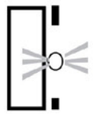
INSIDE FACADE

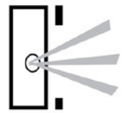
INTERIOR

FACADE
EVALUATION

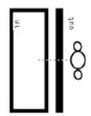
visibility
plan view

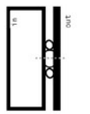


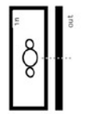




accesibility
plan view

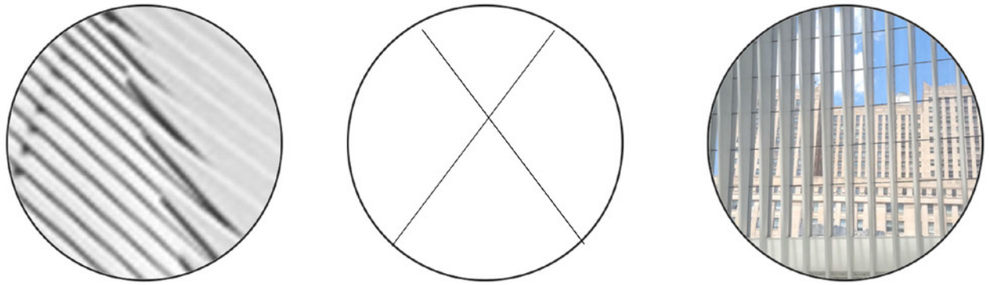






WTC OCULUS
TRANSPORTATION HUB
EXTRAVAGANT EXTENSE
FACADE EVALUATION

3.1

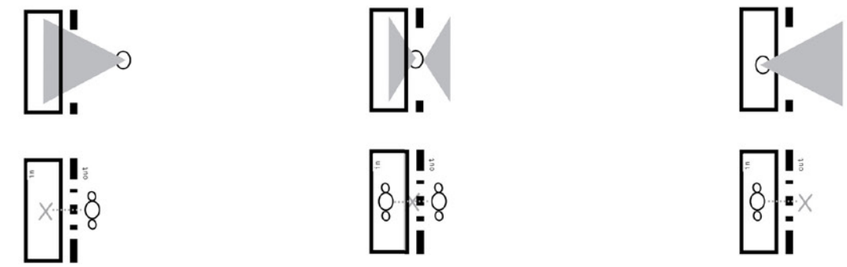


FACADE
EVALUATION

EXTERIOR | INSIDE FACADE | INTERIOR

visibility
plan view

accesibility
plan view



O-14 TOWER
CUSTOM FRAMED
FACADE EVALUATION

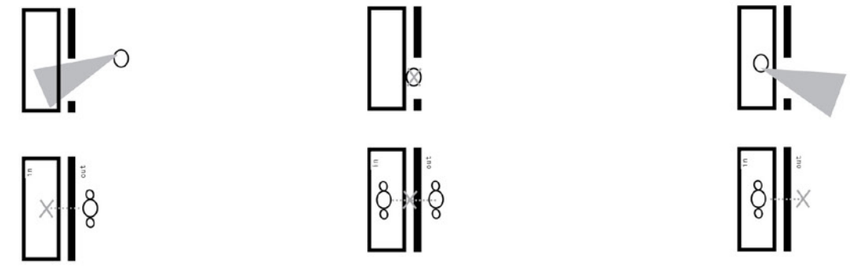
3.2

FACADE
EVALUATION

EXTERIOR | INSIDE FACADE | INTERIOR

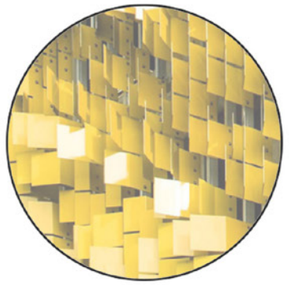
visibility
plan view

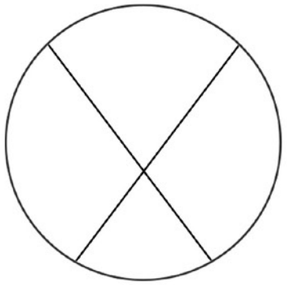
accesibility
plan view

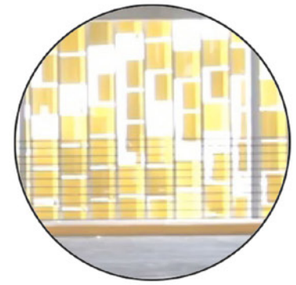


ESKENEZAKI HOSPITAL
PARKING DECK
WIND MOVEMENTS
FACADE EVALUATION

4.1







EXTERIOR

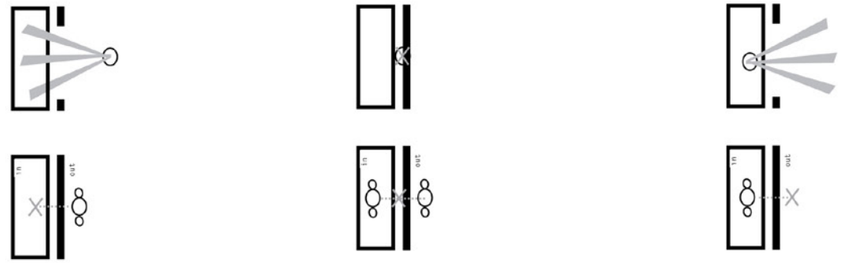
INSIDE FACADE

INTERIOR

FACADE
EVALUATION

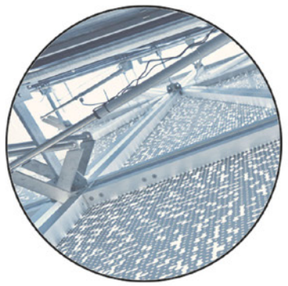
visibility
plan view

accesibility
plan view



UNIVERSITY OF SOUTHERN
DENMARK
SOLAR MODULARITY
FACADE EVALUATION

4.2



EXTERIOR

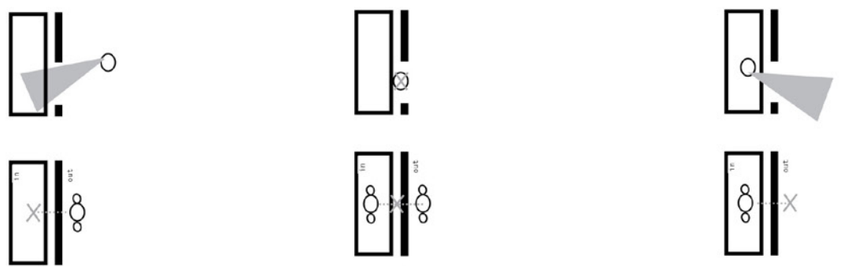
INSIDE FACADE

INTERIOR

FACADE
EVALUATION

visibility
plan view

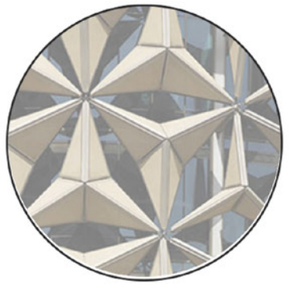
accesibility
plan view



III. RESPONSIVE
ANALYTICAL EVALUATION OF THE LAYERS

AL BAHAR TOWER
SOLAR DYNAMICS
FACADE EVALUATION

4.3



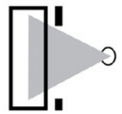
EXTERIOR

INSIDE FACADE

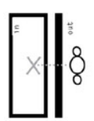
INTERIOR

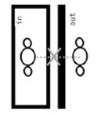
FACADE
EVALUATION

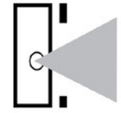
visibility
plan view

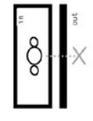


accesibility
plan view









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III. ENCLOUSURE DYNAMICS

ANALYTICAL EVALUATION OF THE LAYERS

OVERALL FORM

Standard

Dynamic

MATERIAL/ TEXTURE

2D -Flat

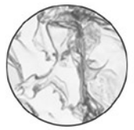
2.5D -Edges

3D - Solid

(+)- at a zoomed in level
(-)- at a zoomed out level

I. MATERIALITY

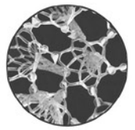
1.1 MELTED VIEWS

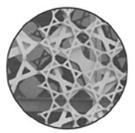


II. SCREENING

2.1 ORGANIC CUTOUT

2.2 SIMPLE REPETITION





ANALYSIS

OVERALL FORM

Standard

Dynamic

MATERIAL/ TEXTURE

2D -Flat

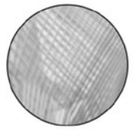
2.5D -Edges

3D - Solid

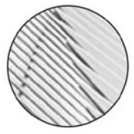
(+)- at a zoomed in level
(-)- at a zoomed out level

III. EXOSKELETON

3.1 EXTRAVAGANT EXTENSE

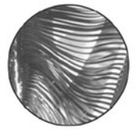


3.2 CUSTOM FRAMED



IV. RESPONSIVE

4.1 WIND MOVEMENTS



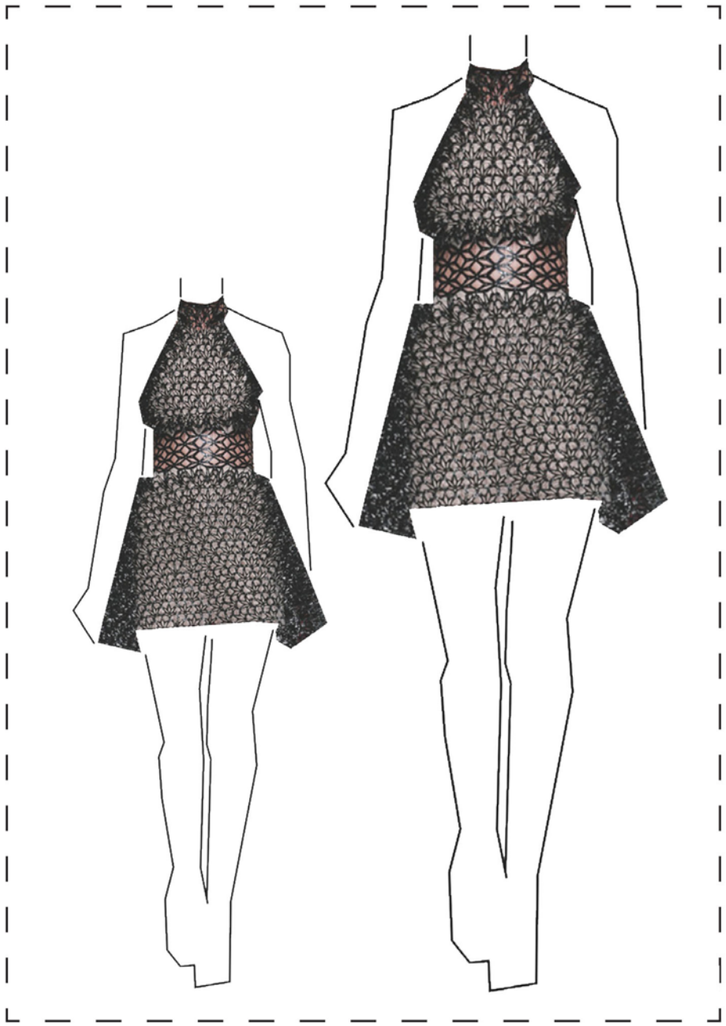
4.2 SOLAR MODULARITY

4.3 SOLAR MODULARITY

IV. DRESS SNAPSHOT

DRESSING ARCHITECTURE PRECEDENT [A PIECE]

4.3

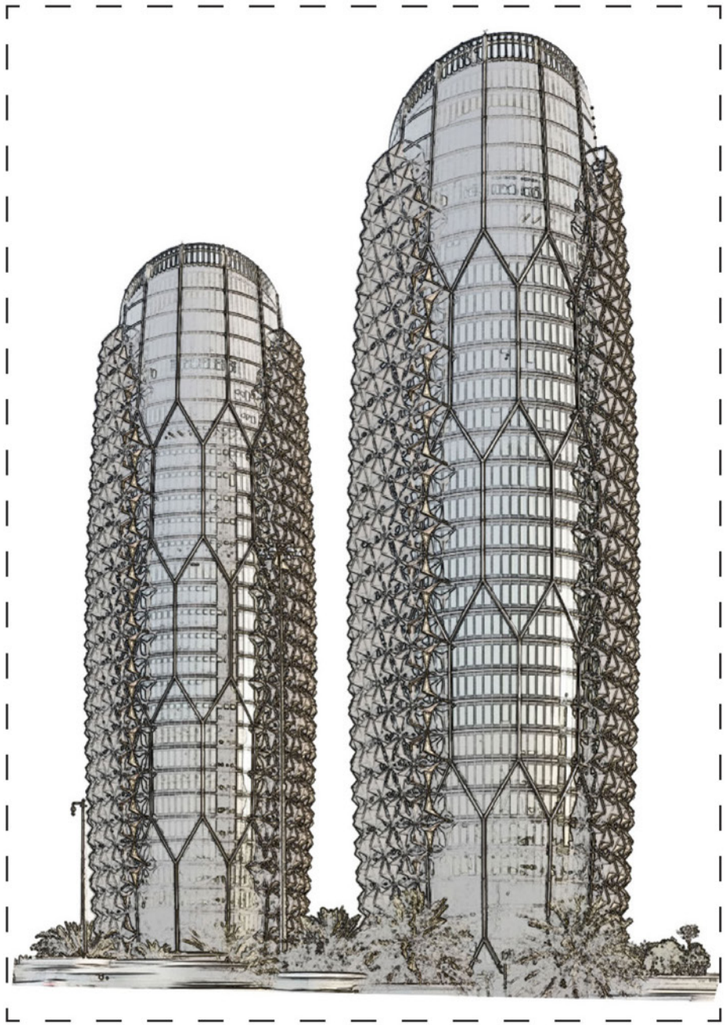


HACKING INFINITY
Collection Date : March 2015
Designer: Iris Van Harpen

MAGNETIC MOTION
Collection Date : July 2014
Designer: Iris Van Harpen

IV. BUILDING SNAPSHOT

DRESSING ARCHITECTURE PRECEDENT [A PIECE]



ACTIVE SKIN

CLAD CURTAIN WALL- a non bearing exterior wall between columns or piers

EXTERNAL SHADING SYSTEM

INDIRECT SUNLIGHT

PTFE (POLYTETRAFLUORETHYLENE)

RESPONSIVE

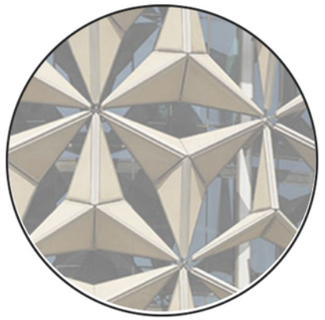
SEMI- TRANSPARENT

AL BAHAR TOWERS

Built: 2012
Architect: Aedas UK
Engineers: ARUP
City: Abu Dhabi, United Arab Emirates
Function: Office
Height: 482ft
Floors: 29

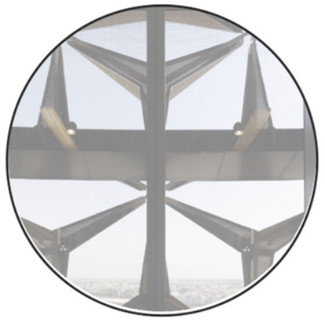
IV. LAYER EVALUATION

DRESSING ARCHITECTURE PRECEDENT [A PIECE]



EXTERIOR

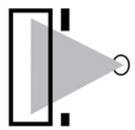
INSIDE FACADE

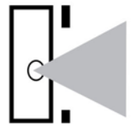


INTERIOR

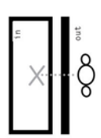
FACADE EVALUATION

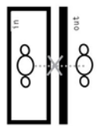
visibility
plan view

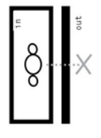




accesibility
plan view



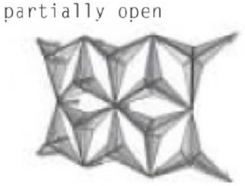




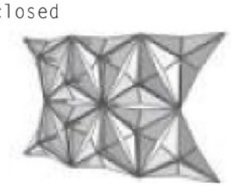
TECTORNIC

open

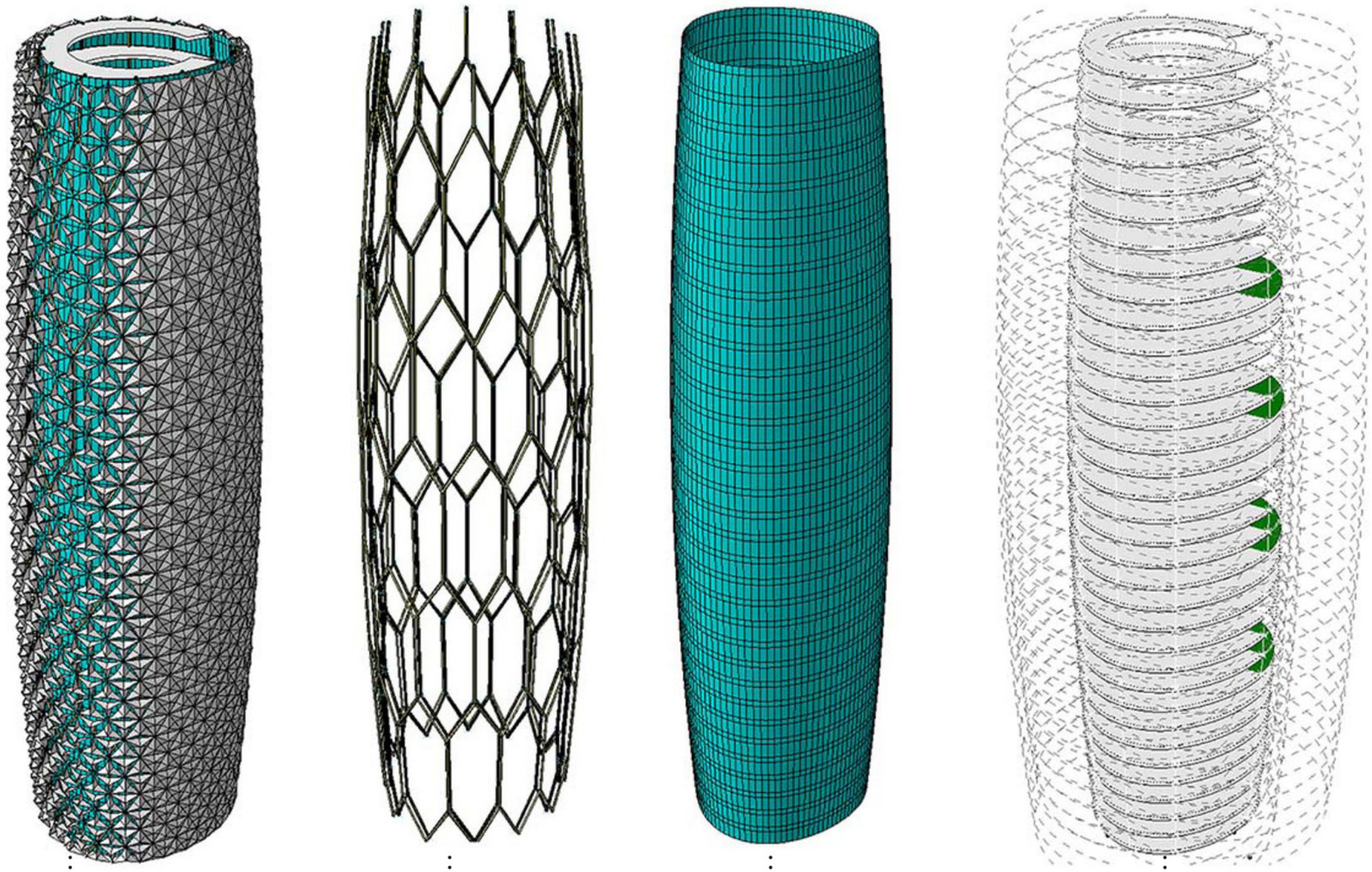
partially open



closed



sun responsive- automatic and self alterings system
- also known as kinetic facade
- although the facade is operable this is just in terms of the light ad justment not the ability to be open to clean air



4 LAYER 4:
the sun responsive modular units
exterior screen
the outermost layer

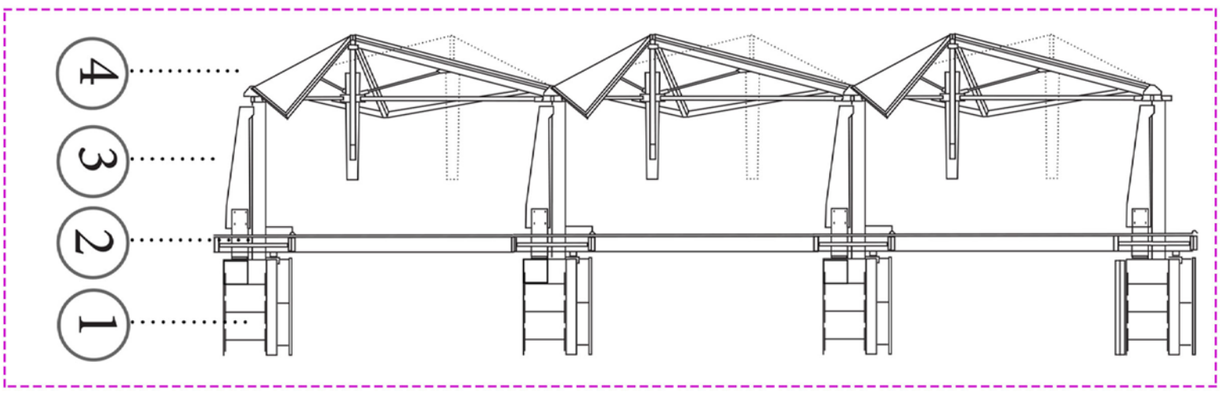
3 LAYER 3:
a macro mullion/ facade support system
this is not evident in the micro details

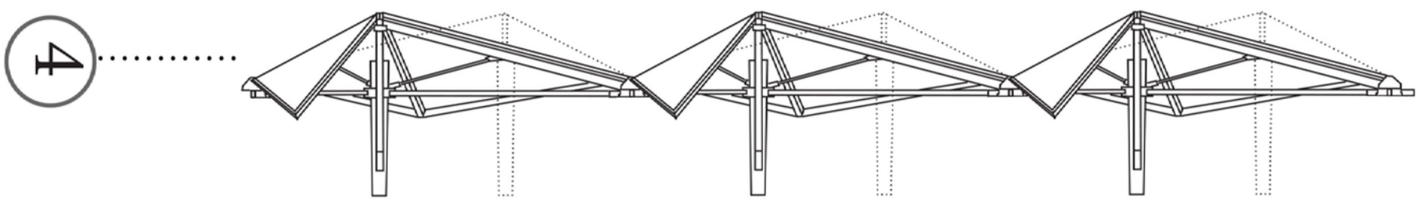
2 LAYER 2:
the protective barrier
innoperable layer
glass

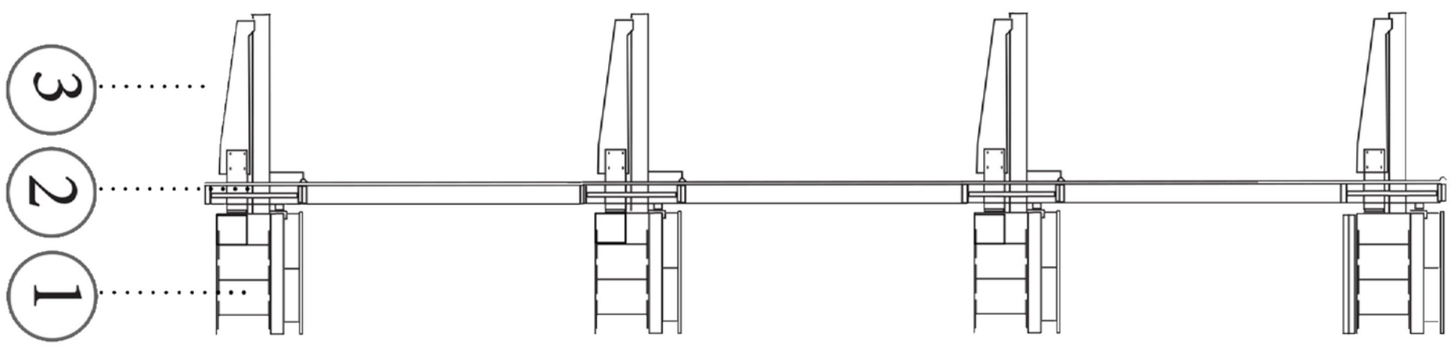
1 LAYER 1:
the concrete building slabs
the steel structure
the interior

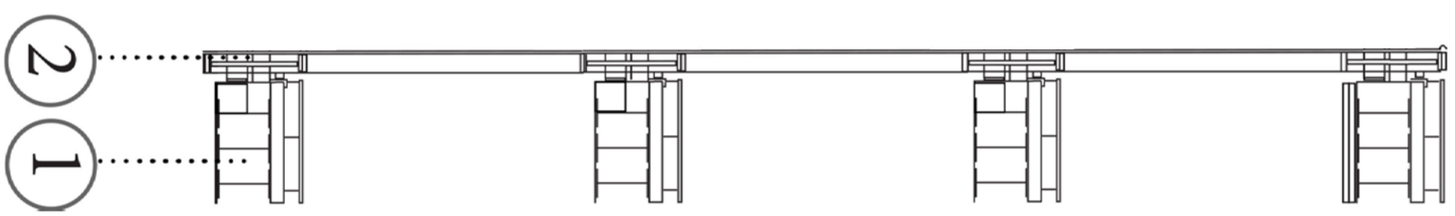
IV. WALL SECTION

DRESSING ARCHITECTURE PRECEDENT [A PIECE]









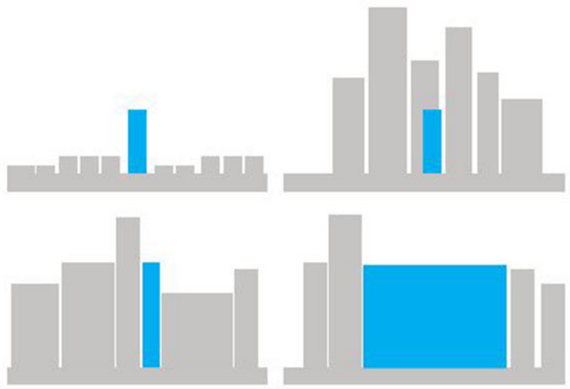
CTBUH | Criteria for the Defining and Measuring of Tall Buildings

What is a Tall Building?

There is no absolute definition of what constitutes a "tall building." It is a building that exhibits some element of "tallness" in one or more of the following categories:

a) Height Relative to Context
It is not just about height, but about the context in which it exists. Thus whereas a 14-story building may not be considered a tall building in a high-rise city such as Chicago or Hong Kong, in a provincial European city or a suburb this may be distinctly taller than the urban norm.

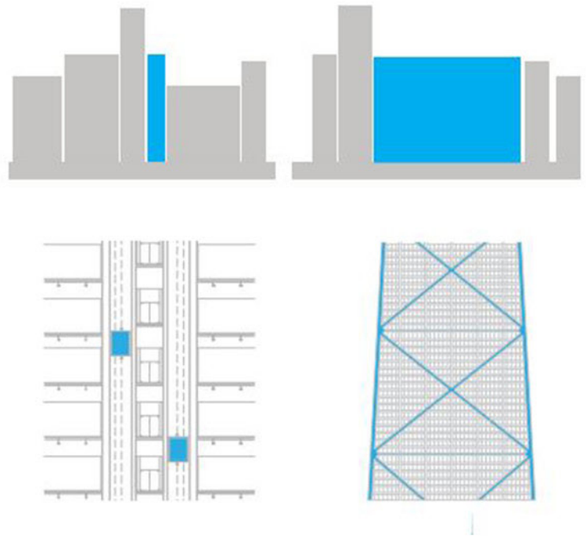
b) Proportion
Again, a tall building is not just about height but also about proportion. There are numerous buildings that are not particularly high, but are slender enough to give the appearance of a tall building, especially against low urban backgrounds. Conversely, there are numerous big/large footprint buildings that are quite tall but their size/floor area rules them out as being classed as a tall building.



b) Proportion
Again, a tall building is not just about height but also about proportion. There are numerous buildings that are not particularly high, but are slender enough to give the appearance of a tall building, especially against low urban backgrounds. Conversely, there are numerous big/large footprint buildings that are quite tall but their size/floor area rules them out as being classed as a tall building.

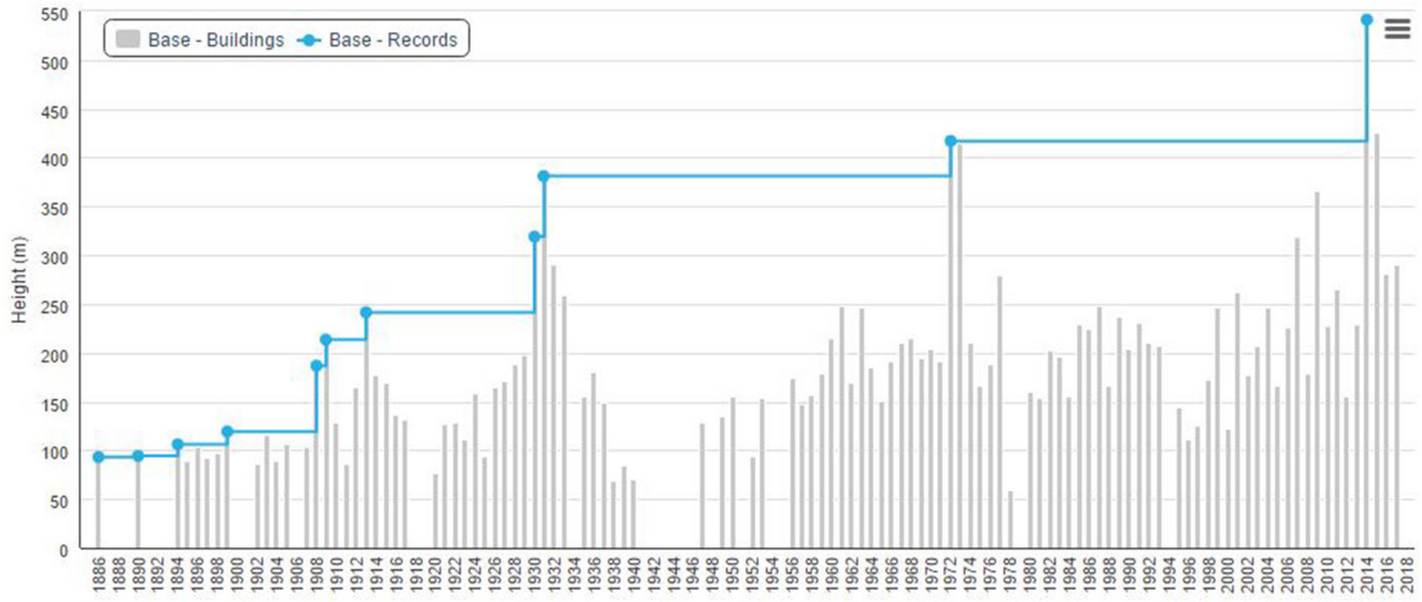
c) Tall Building Technologies
If a building contains technologies which may be attributed as being a product of "tall" (e.g., specific vertical transport technologies, structural wind bracing as a product of height, etc.), then this building can be classed as a tall building.

Although number of floors is a poor indicator of defining a tall building due to the changing floor to floor height between differing buildings and functions (e.g., office versus residential usage), a building of perhaps 14 or more stories – or more than 50 meters (165 feet) in height – could perhaps be used as a threshold for considering it a "tall building."



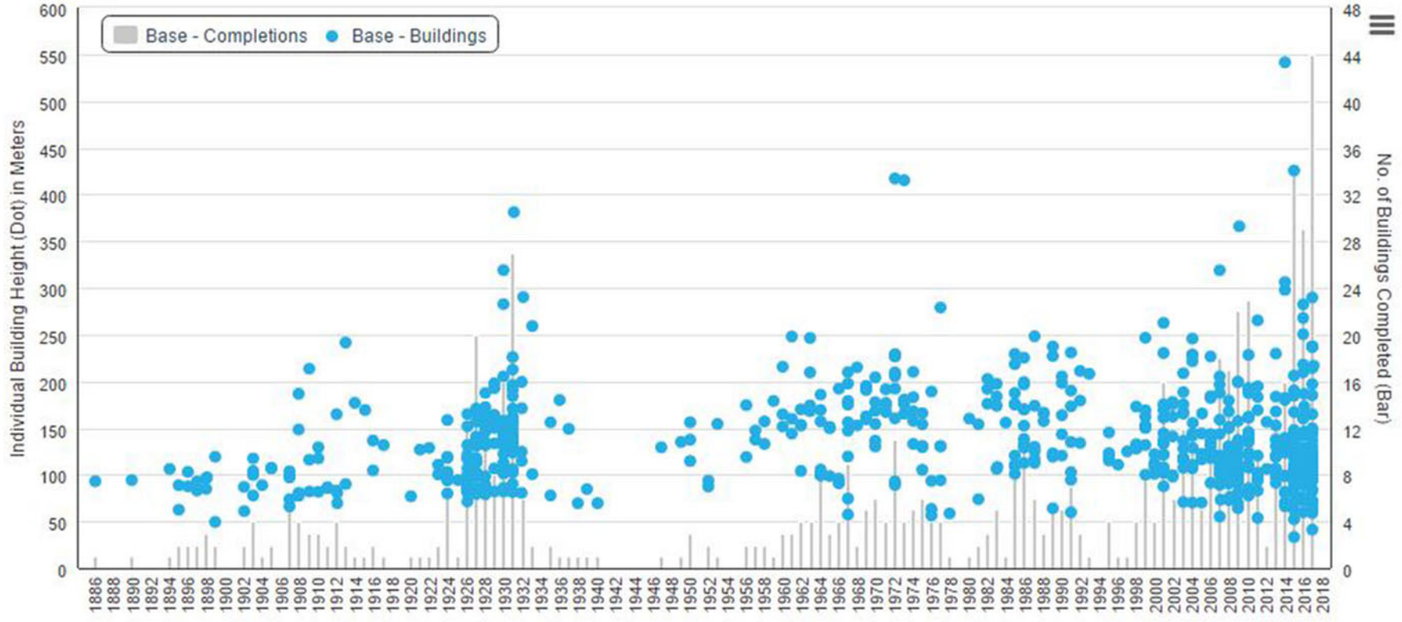
Tallest Records — New York City, All Companies, All Heights, 1885-2017

NOTE: This chart was generated based on *only the data selected.* Other taller buildings may exist outside of the data range. The tallest records displayed on this page are not official unless verified by the CTBUH.



Timeline

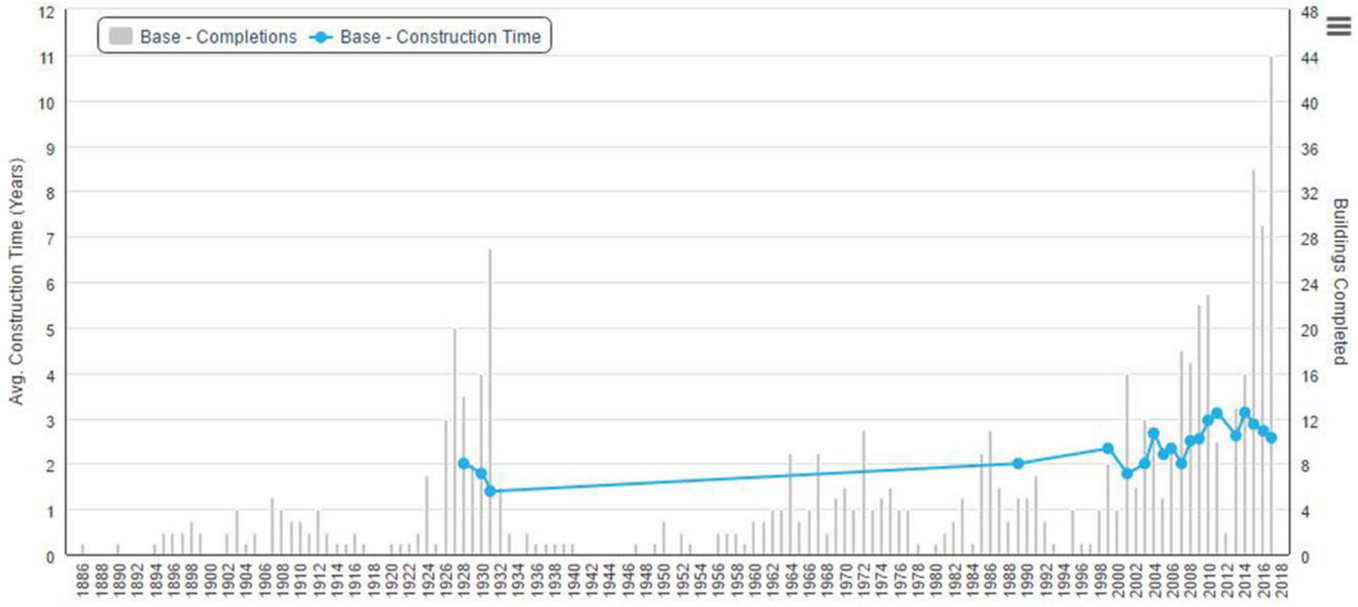
New York City, All Companies, All Heights, 1885-2017



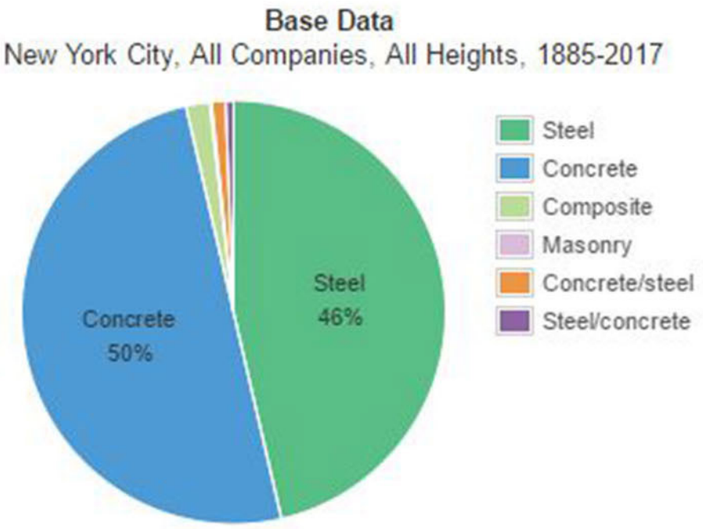
Construction Time

New York City, All Companies, All Heights, 1885-2017

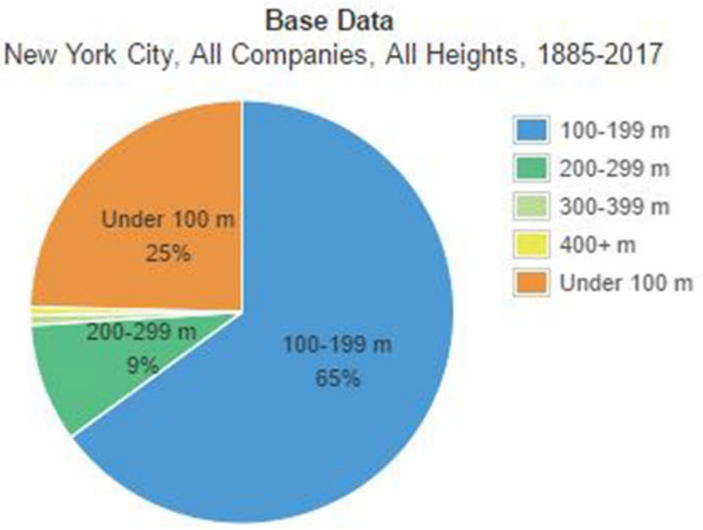
NOTE: Construction start time is not available for all buildings. The average construction time is only displayed if there is three or more buildings with construction start and complete data in that year.



Structural Material



Height Range



URBAN LAYERS About Learn Team Connect Help Follow @morphocode 2,368 followers MORPHOCODE

8000 Buildings
2000
200

1765 1770 1780 1790 1800 1810 1820 1830 1840 1850 1860 1870 1880 1890 1900 1910 1920 1930 1940 1950 1960 1970 1980 1990 2000 2010 2013

NEW JERSEY
NEW YORK

East River

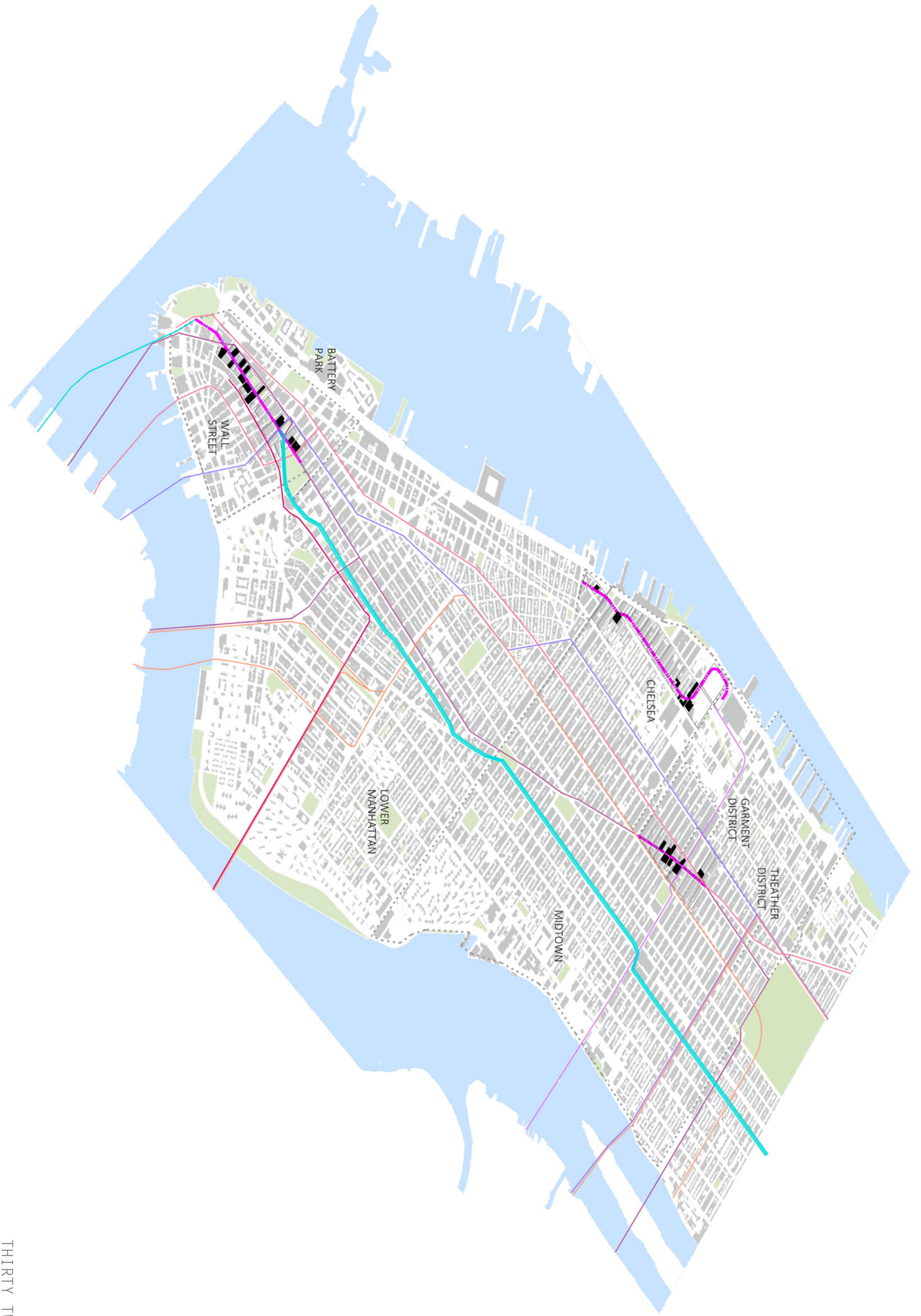
DATE BUILT

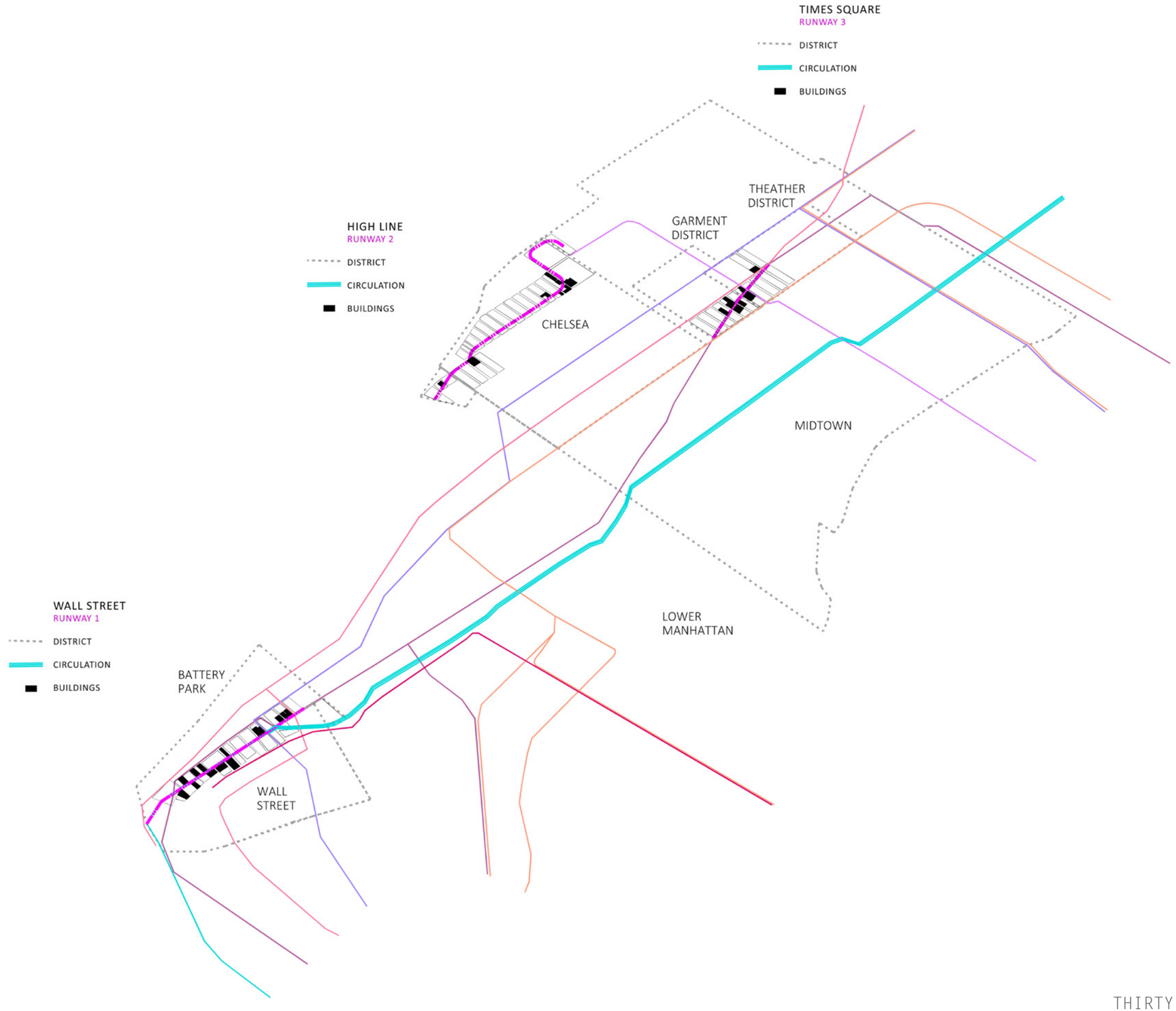
No Data 1765 1855 1875 1895 1915 1935 1955 1975 1995

Some dates are estimates. Source: PLUTO data

V. THREE RUNWAYS

CHOOSING A SITE [THE RUNWAY]



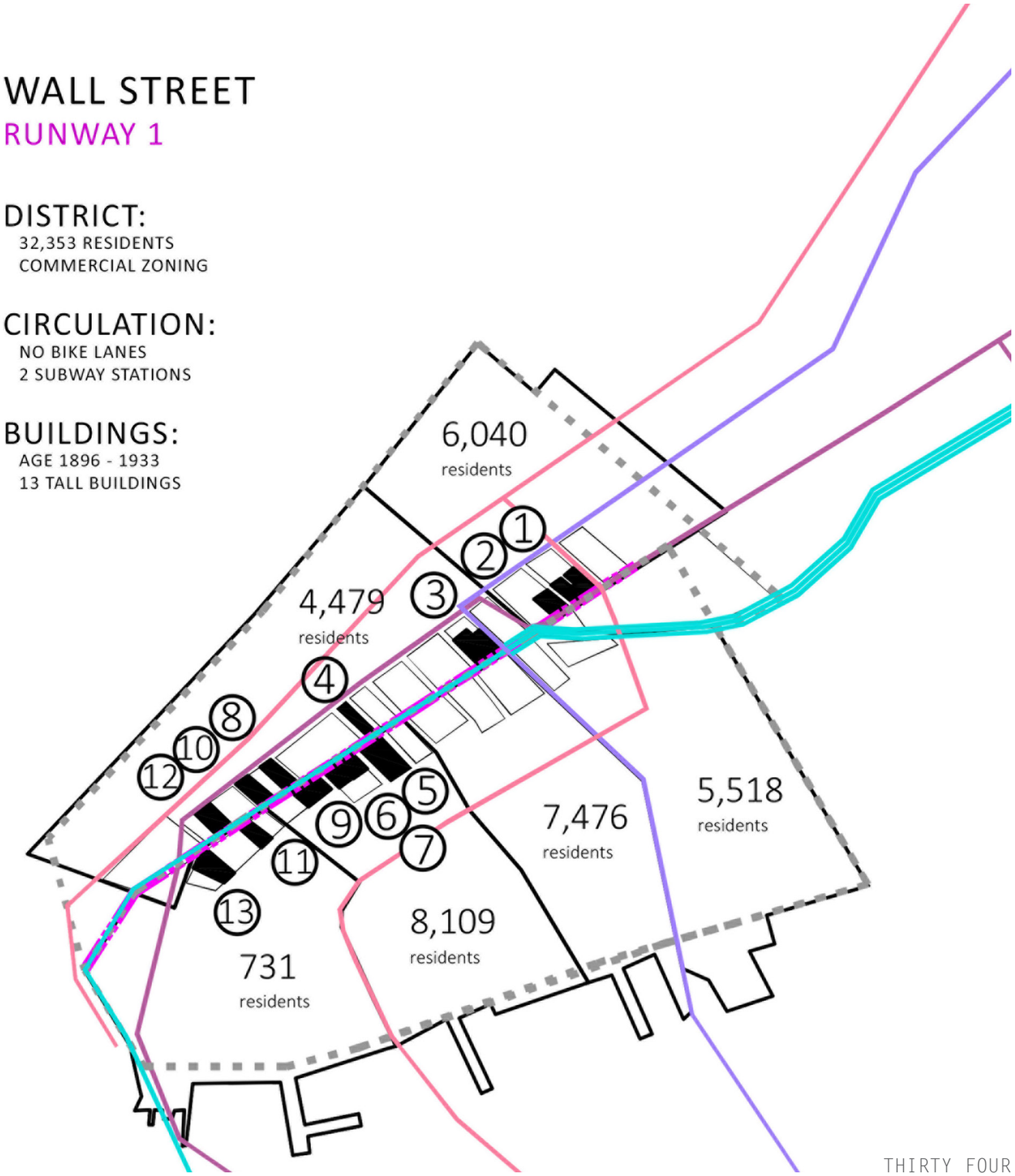

TIMES SQUARE
RUNWAY 3
DISTRICT
CIRCULATION
BUILDINGS
HIGH LINE
RUNWAY 2
DISTRICT
CIRCULATION
BUILDINGS
WALL STREET
RUNWAY 1
DISTRICT
CIRCULATION
BUILDINGS
THEATHER DISTRICT
GARMENT DISTRICT
CHELSEA
MIDTOWN
LOWER MANHATTAN
BATTERY PARK
WALL STREET

WALL STREET
RUNWAY 1

DISTRICT:
32,353 RESIDENTS
COMMERCIAL ZONING

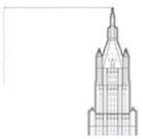
CIRCULATION:
NO BIKE LANES
2 SUBWAY STATIONS

BUILDINGS:
AGE 1896 - 1933
13 TALL BUILDINGS



Woolworth Building 1

Click an image to view larger version.



Height: To Tip 241.4 m / 792 ft
Height: Architectural 241.4 m / 792 ft
Floors Above Ground 57
# of Elevators 34
Top Elevator Speed 3.55 m/s
Tower GFA 120,773 m² / 1,299,990 ft²

Facts

Official Name	Woolworth Building		
Other Names	Cathedral of Commerce		
Structure Type	Building		
Status	Completed		
Country	United States	Construction Start	1910
City	New York City	Completion	1913
Street Address & Map	233 Broadway	Recladding	1977
Postal Code	10007	Retrofit Start	2014
Original Function	office	Retrofit End	2017
Current Function	residential / office		
Structural Material	steel		
Landmark Status	local		

Transportation Building 2

Click an image to view larger version.

Figures

Height: Architectural	166.1 m / 545 ft
Height: To Tip	166.1 m / 545 ft
Floors Above Ground	44

Facts

Official Name	Transportation Building
Structure Type	Building
Status	Completed
Country	United States
City	New York City
Street Address & Map	225 Broadway
Postal Code	10007
Building Function	office
Structural Material	steel
Completion	1928

195 Broadway 3

Click an image to view larger version.

Figures

Height: Architectural	128.6 m / 422 ft
Height: To Tip	128.6 m / 422 ft
Floors Above Ground	29
Floors Below Ground	5
# of Elevators	30
Tower GFA	97,813 m² / 1,052,850 ft²

Facts

Official Name	195 Broadway		
Other Names	AT&T Building, Telephone & Telegraph Building		
Structure Type	Building		
Status	Completed		
Country	United States		
City	New York City		
Street Address & Map	195 Broadway		
Postal Code	10007		
Building Function	office		
Structural Material	steel		
Construction Start	1913		
Completion	1922		
Recladding	2005		

United States Realty Building 4

Click an image to view larger version.

Figures

Height: Architectural	97 m / 318 ft
Height: To Tip	97 m / 318 ft
Floors Above Ground	22

Facts

Official Name	United States Realty Building
Other Names	Realty Building
Structure Type	Building
Status	Completed
Country	United States
City	New York City
Street Address & Map	115 Broadway
Postal Code	10007
Building Function	office
Structural Material	steel
Construction Start	1906
Completion	1907

Equitable Building 5

Click an image to view larger version.

Figures

Height: Architectural	169.2 m / 555 ft
Height: To Tip	169.2 m / 555 ft
Floors Above Ground	38
# of Elevators	40
Tower GFA	160,655 m² / 1,729,276 ft²

Facts

Official Name	Equitable Building
Structure Type	Building
Status	Completed
Country	United States
City	New York City
Street Address & Map	120 Broadway
Postal Code	10271
Building Function	office
Structural Material	steel
Construction Start	1913
Completion	1915

Bank of Tokyo Building 6

Click an image to view larger version.

Figures

Height: Architectural	103 m / 338 ft
Height: To Tip	103 m / 338 ft
Floors Above Ground	26
Tower GFA	34,145 m² / 367,534 ft²

Facts

Official Name	Bank of Tokyo Building
Other Names	100 Broadway, American Surety Building
Structure Type	Building
Status	Completed
Country	United States
City	New York City
Street Address & Map	100 Broadway
Postal Code	10005
Building Function	office
Structural Material	steel
Energy Label	LEED Silver
Landmark Status	local
Construction Start	1894
Completion	1896

2 Wall Street 7

Click an image to view larger version.

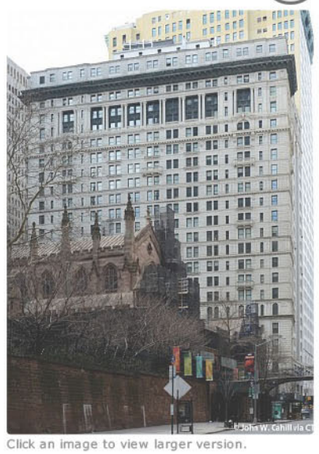
Figures

Height: Architectural	100.6 m / 330 ft
Height: To Tip	100.6 m / 330 ft
Floors Above Ground	22
Tower GFA	20,084 m² / 216,182 ft²

Facts

Official Name	2 Wall Street
Other Names	Banco Portugues do Atlantico, Bank of New York First National City
Structure Type	Building
Status	Completed
Country	United States
City	New York City
Street Address & Map	2 Wall Street
Postal Code	10005
Building Function	office
Structural Material	steel
Construction Start	1932
Completion	1933

71 Broadway 8



Click an image to view larger version.

Figures

Height: Architectural	97.2 m / 319 ft
Height: To Tip	97.2 m / 319 ft
Floors Above Ground	22
Tower GFA	25,548 m² / 274,996 ft²
# of Apartments	237

Facts

Official Name	71 Broadway		
Other Names	Empire Building		
Structure Type	Building		
Status	Completed		
Country	United States		
City	New York City		
Street Address & Map	71 Broadway		
Postal Code	10006		
Original Function	office		
Current Function	residential		
Structural Material	steel	Completion	1898
Proposed	1895	Retrofit Start	1996
Construction Start	1897	Retrofit End	1998

One Wall Street 9

Click an image to view larger version.

Figures

Height: Architectural	199.3 m / 654 ft
Height: To Tip	199.3 m / 654 ft
Floors Above Ground	50
# of Elevators	43
Tower GFA	108,292 m² / 1,165,645 ft²

Facts

Official Name	One Wall Street
Other Names	Bank of New York Building, Irving Trust
Structure Type	Building
Status	Completed
Country	United States
City	New York City
Street Address & Map	1 Wall Street
Postal Code	10005
Building Function	office
Structural Material	steel
Energy Label	LEED Silver
Landmark Status	local
Construction Start	1929
Completion	1932

Adams Express Building 10

Click an image to view larger version.

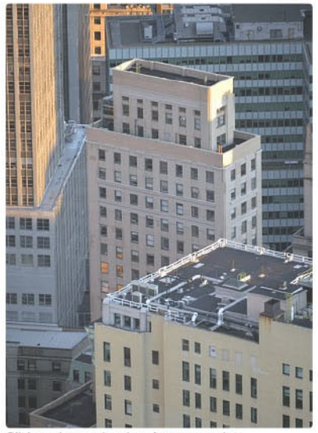
Figures

Height: Architectural	136.6 m / 448 ft
Height: To Tip	136.6 m / 448 ft
Floors Above Ground	33
Tower GFA	61,400 m² / 660,904 ft²

Facts

Official Name	Adams Express Building
Other Names	American Express Building
Structure Type	Building
Status	Completed
Country	United States
City	New York City
Street Address & Map	61 Broadway
Postal Code	10006
Building Function	office
Structural Material	steel
Completion	1916

50 Broadway 11



Click an image to view larger version.

Figures

Height: Architectural	136.6 m / 448 ft
Height: To Tip	136.6 m / 448 ft
Floors Above Ground	37

Facts

Official Name	50 Broadway
Structure Type	Building
Status	Completed
Country	United States
City	New York City
Street Address & Map	50 Broadway
Postal Code	10040
Building Function	office
Structural Material	steel
Construction Start	1926
Completion	1927

Harriman Building 12

Click an image to view larger version.

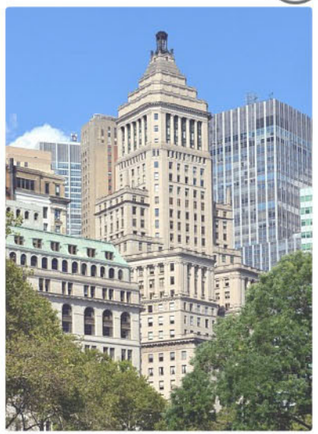
Figures

Height: Architectural	134.7 m / 442 ft
Height: To Tip	134.7 m / 442 ft
Floors Above Ground	37

Facts

Official Name	Harriman Building
Structure Type	Building
Status	Completed
Country	United States
City	New York City
Street Address & Map	39 Broadway
Postal Code	10004
Building Function	residential / office
Structural Material	steel
Construction Start	1926
Completion	1928

26 Broadway 13



Click an image to view larger version.

Figures

Height: Architectural	158.5 m / 520 ft
Height: To Tip	158.5 m / 520 ft
Floors Above Ground	31
Tower GFA	60,376 m² / 649,882 ft²

Facts

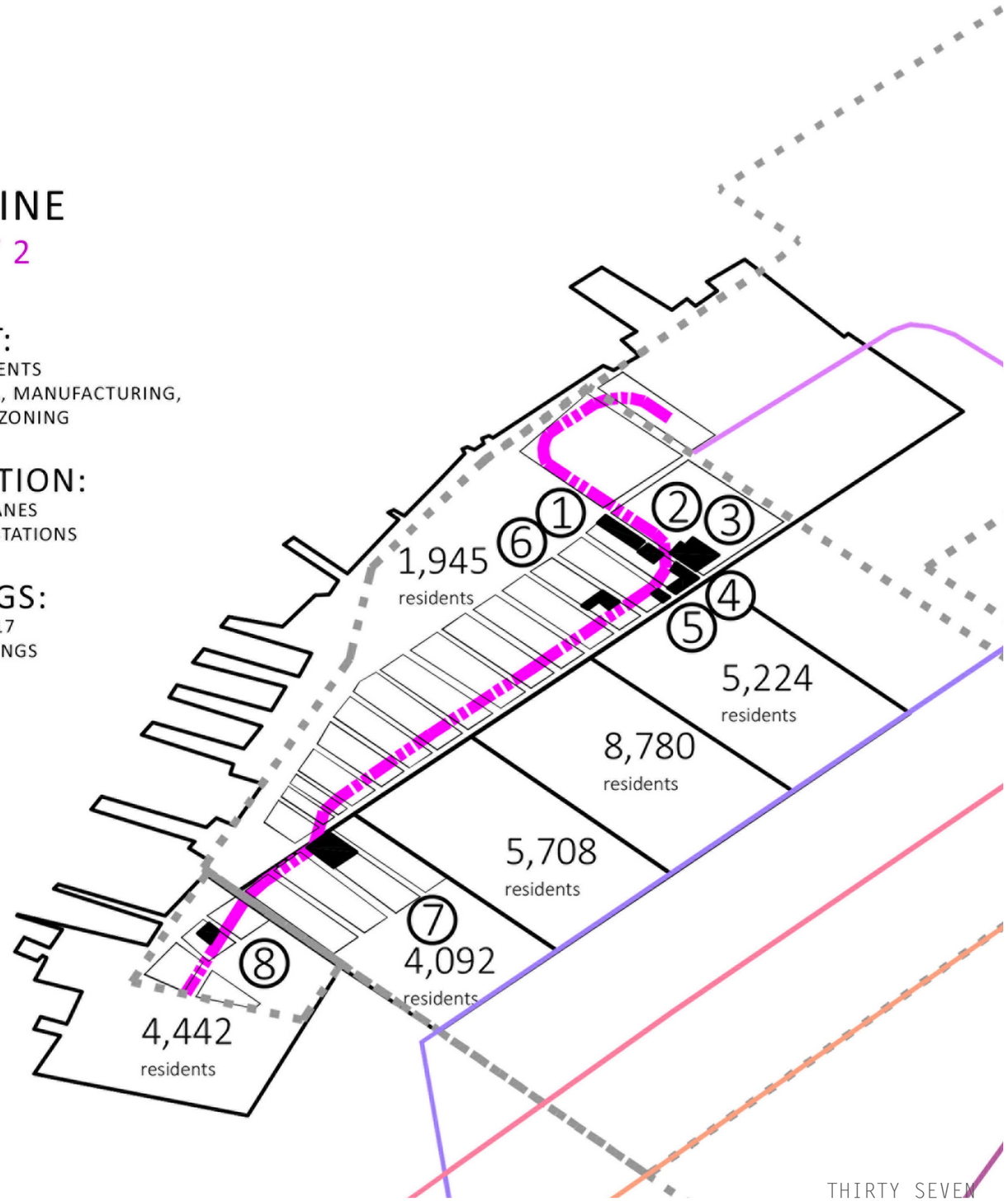
Official Name	26 Broadway
Other Names	Socony Mobil Building, Standard Oil
Structure Type	Building
Status	Completed
Country	United States
City	New York City
Street Address & Map	26 Broadway
Postal Code	10004
Building Function	office
Structural Material	steel
Construction Start	1922
Completion	1924

HIGH LINE
RUNWAY 2

DISTRICT:
30,191 RESIDENTS
COMMERCIAL, MANUFACTURING,
RESIDENTIAL ZONING

CIRCULATION:
SOME BIKE LANES
NO SUBWAY STATIONS

BUILDINGS:
AGE 2008-2017
7 TALL BUILDINGS



OHM 1

Click an image to view larger version.

Figures

Height: Architectural	121.2 m / 398 ft
Height: To Tip	121.2 m / 398 ft
Floors Above Ground	34
# of Apartments	369

Facts

Official Name	OHM
Other Names	316 11th Avenue
Structure Type	Building
Status	Completed
Country	United States
City	New York City
Street Address & Map	316 11th Avenue
Postal Code	10001
Building Function	residential
Structural Material	concrete
Construction Start	2008
Completion	2009

10 Hudson Yards 2

Click an image to view larger version.

Height: To Tip
267.7 m / 878 ft
Height: Architectural
267.7 m / 878 ft
Height: Occupied
214.6 m / 704 ft

Floors Above Ground
52
Floors Below Ground
1
# of Elevators
27
Tower GFA
158,000 m² / 1,700,698 ft²

Facts

Official Name	10 Hudson Yards
Name of Complex	Hudson Yards
Other Names	Coach Tower, Hudson Yards South Tower
Structure Type	Building
Status	Completed
Country	United States
City	New York City
Street Address & Map	10th Avenue and West 30th Street
Postal Code	10001
Building Function	office / retail
Structural Material	composite
Proposed	2011
Construction Start	2013
Completion	2016

520 West 30th Street 3

Click an image to view larger version.

Figures

Height: Architectural	107.9 m / 354 ft
Floors Above Ground	28
Tower GFA	19,262 m² / 207,334 ft²
# of Apartments	174

Facts

Official Name	520 West 30th Street
Structure Type	Building
Status	Architecturally Topped Out
Country	United States
City	New York City
Street Address & Map	520 West 30th Street
Postal Code	10001
Building Function	residential
Structural Material	concrete
Proposed	2014
Construction Start	2015
Completion	2017

Abington House on the Highline 4

Click an image to view larger version.

Figures

Height: Architectural	99 m / 325 ft
Floors Above Ground	33
# of Apartments	312

Facts

Official Name	Abington House on the Highline
Structure Type	Building
Status	Completed
Country	United States
City	New York City
Street Address & Map	500 West 30th Street
Postal Code	10001
Building Function	residential
Structural Material	concrete
Construction Start	2012
Completion	2014

323 10th Avenue 5

Click an image to view larger version.

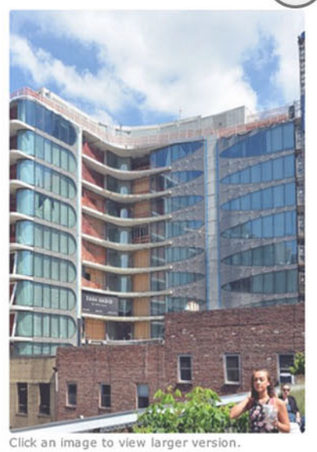
Figures

Height: Architectural	129.4 m / 425 ft
Height: To Tip	129.4 m / 425 ft
Floors Above Ground	35
Floors Below Ground	1

Facts

Official Name	323 10th Avenue
Structure Type	Building
Status	Architecturally Topped Out
Country	United States
City	New York City
Street Address & Map	323 10th Avenue
Postal Code	10001
Building Function	residential
Structural Material	concrete
Proposed	2013
Construction Start	2015
Completion	2017

520 West 28th 6



Click an image to view larger version.

Figures

Height: Architectural	41.2 m / 135 ft
Floors Above Ground	11
# of Apartments	39

Facts

Official Name	520 West 28th
Structure Type	Building
Status	Architecturally Topped Out
Country	United States
City	New York City
Street Address & Map	520 West 28th Street
Building Function	residential
Structural Material	concrete
Construction Start	2014
Completion	2017
Official Website	520 West 28th

HL23 7

Click an image to view larger version.

Height: To Tip
54.9 m / 180 ft
Height: Architectural
53.7 m / 176 ft
Height: Occupied
47.8 m / 157 ft

Floors Above Ground
14
Floors Below Ground
1
# of Elevators
1
Tower GFA
3,600 m² / 38,750 ft²

Facts

Official Name	HL23
Structure Type	Building
Status	Completed
Country	United States
City	New York City
Street Address & Map	515 West 23rd Street
Postal Code	10011
Building Function	residential
Structural Material	steel
Proposed	2005
Construction Start	2008
Completion	2011

The Caledonia 8

Click an image to view larger version.

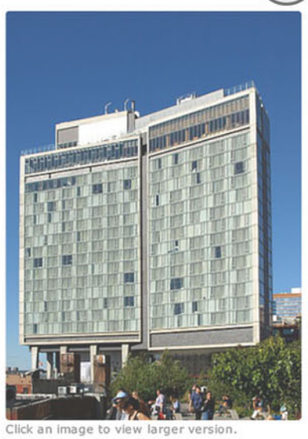
Figures

Height: Architectural	76.2 m / 250 ft
Height: To Tip	76.2 m / 250 ft
Floors Above Ground	24

Facts

Official Name	The Caledonia
Structure Type	Building
Status	Completed
Country	United States
City	New York City
Street Address & Map	450 West 17th Street
Postal Code	10011
Building Function	residential
Structural Material	concrete
Construction Start	2006
Completion	2008

The Standard 9



Click an image to view larger version.

Figures

Height: Architectural	79.5 m / 261 ft
Height: Occupied	64.8 m / 213 ft
Height: To Tip	79.5 m / 261 ft
Floors Above Ground	19
Floors Below Ground	1
# of Elevators	5
# of Hotel Rooms	337

Facts

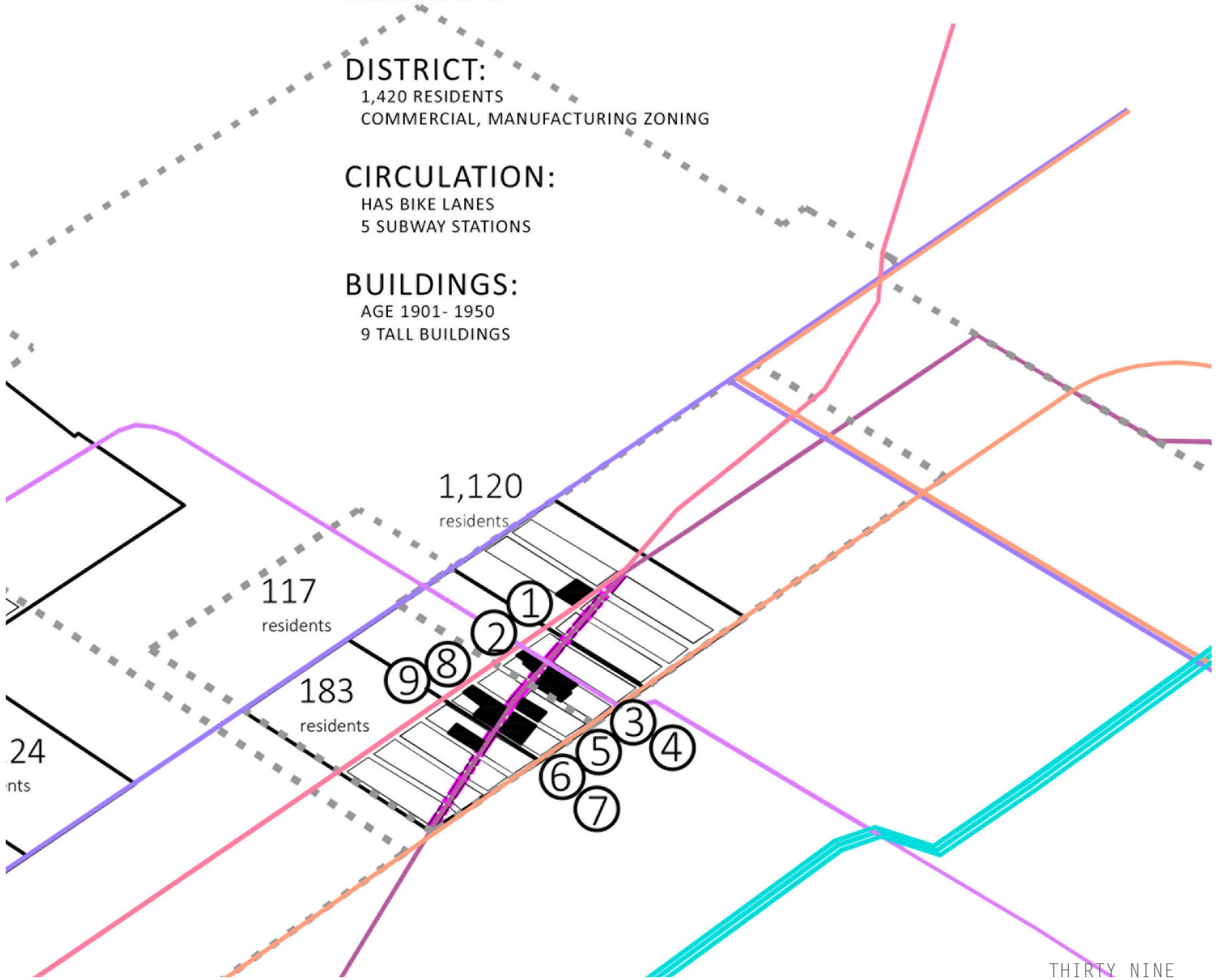
Official Name	The Standard
Other Names	Standard Hotel
Structure Type	Building
Status	Completed
Country	United States
City	New York City
Street Address & Map	848 Washington Street
Postal Code	10014
Building Function	hotel
Structural Material	composite
Proposed	2003
Construction Start	2005
Completion	2009

TIMES SQUARE
RUNWAY 3

DISTRICT:
1,420 RESIDENTS
COMMERCIAL, MANUFACTURING ZONING

CIRCULATION:
HAS BIKE LANES
5 SUBWAY STATIONS

BUILDINGS:
AGE 1901- 1950
9 TALL BUILDINGS



Paramount Building 1

Click an image to view larger version.

Figures

Height: Architectural	138.7 m / 455 ft
Height: To Tip	138.7 m / 455 ft
Floors Above Ground	31

Facts

Official Name	Paramount Building
Structure Type	Building
Status	Completed
Country	United States
City	New York City
Street Address & Map	1501 Broadway
Postal Code	10036
Building Function	office
Structural Material	steel
Construction Start	1926
Completion	1927

Allied Chemical Building 2

Click an image to view larger version.

Figures

Height: Architectural	120.4 m / 395 ft
Floors Above Ground	25
Tower GFA	10,275 m² / 110,599 ft²

Facts

Official Name	Allied Chemical Building
Other Names	1 Times Square, The Times Tower, Times Building
Structure Type	Building
Status	Completed
Country	United States
City	New York City
Street Address & Map	1475 Broadway
Postal Code	10036
Building Function	office
Structural Material	steel
Construction Start	1903
Completion	1904
Recladding	1967

This project was renovated in 1996 and replaced by 1 Times Square

1441 Broadway 3

© Aric Alstermann via CTBUH

Click an image to view larger version.

Figures

Height: Architectural	122.2 m / 401 ft
Height: To Tip	122.2 m / 401 ft
Floors Above Ground	33

Facts

Official Name	1441 Broadway
Other Names	Bricken Textile Building, W.T. Grant Bld
Structure Type	Building
Status	Completed
Country	United States
City	New York City
Street Address & Map	1441 Broadway
Postal Code	10018
Building Function	office
Structural Material	steel
Construction Start	1928
Completion	1930

Continental Building 4

Click an image to view larger version.

Figures

Height: Architectural	155.8 m / 511 ft
Height: To Tip	155.8 m / 511 ft
Floors Above Ground	42

Facts

Official Name	Continental Building
Structure Type	Building
Status	Completed
Country	United States
City	New York City
Street Address & Map	1450 Broadway
Postal Code	10018
Building Function	office
Structural Material	steel
Construction Start	1930
Completion	1931

1440 Broadway 5

Click an image to view larger version.

Figures

Height: Architectural	94.2 m / 309 ft
Floors Above Ground	25

Facts

Official Name	1440 Broadway
Other Names	WOR Building
Structure Type	Building
Status	Completed
Country	United States
City	New York City
Street Address & Map	1440 Broadway
Postal Code	10018
Building Function	office
Structural Material	steel
Completion	1925

1412 Broadway 6

Click an image to view larger version.

Figures

Height: Architectural	118 m / 387 ft
Height: To Tip	118 m / 387 ft
Floors Above Ground	25

Facts

Official Name	1412 Broadway
Other Names	Lefcourt Manhattan Building, Fashion Gallery
Structure Type	Building
Status	Completed
Country	United States
City	New York City
Street Address & Map	1412 Broadway
Postal Code	10018
Building Function	office
Structural Material	steel
Completion	1927

1407 Broadway 7

Click an image to view larger version.

Figures

Height: Architectural	156.1 m / 512 ft
Height: To Tip	156.1 m / 512 ft
Floors Above Ground	41
# of Elevators	23
Tower GFA	92,902 m² / 999,989 ft²

Facts

Official Name	1407 Broadway
Other Names	1407 Broadway Realty Corp.
Structure Type	Building
Status	Completed
Country	United States
City	New York City
Street Address & Map	1407 Broadway
Postal Code	10018
Building Function	office
Structural Material	steel
Completion	1950

1410 Broadway 8

Click an image to view larger version.

Figures

Height: Architectural	124.4 m / 408 ft
Height: To Tip	124.4 m / 408 ft
Floors Above Ground	35
# of Elevators	12

Facts

Official Name	1410 Broadway
Other Names	Bricken Casino Building
Structure Type	Building
Status	Completed
Country	United States
City	New York City
Street Address & Map	1410 Broadway
Postal Code	10018
Building Function	office
Structural Material	steel
Construction Start	1930
Completion	1931

1400 Broadway 9

Click an image to view larger version.

Figures

Height: Architectural	135.6 m / 445 ft
Height: To Tip	135.6 m / 445 ft
Floors Above Ground	35
# of Elevators	19

Facts

Official Name	1400 Broadway
Structure Type	Building
Status	Completed
Country	United States
City	New York City
Street Address & Map	1400 Broadway
Postal Code	10018
Building Function	office
Structural Material	steel
Construction Start	1930
Completion	1931

Lefcourt State Building 10

Click an image to view larger version.

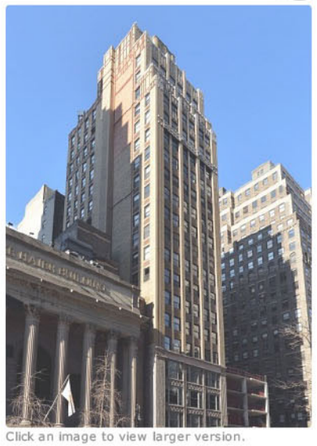
Figures

Height: Architectural	98.4 m / 323 ft
Floors Above Ground	26

Facts

Official Name	Lefcourt State Building
Other Names	1375 Broadway
Structure Type	Building
Status	Completed
Country	United States
City	New York City
Street Address & Map	1375 Broadway
Postal Code	10018
Building Function	office
Structural Material	steel
Completion	1928

Lefcourt Empire Building 11



Click an image to view larger version.

Figures

Height: Architectural	82 m / 269 ft
Height: To Tip	86 m / 282 ft
Floors Above Ground	21

Facts

Official Name	Lefcourt Empire Building
Structure Type	Building
Status	Completed
Country	United States
City	New York City
Street Address & Map	989 6th Avenue
Postal Code	10018
Building Function	office
Structural Material	steel
Completion	1930

Macy's Store 12

Click an image to view larger version.

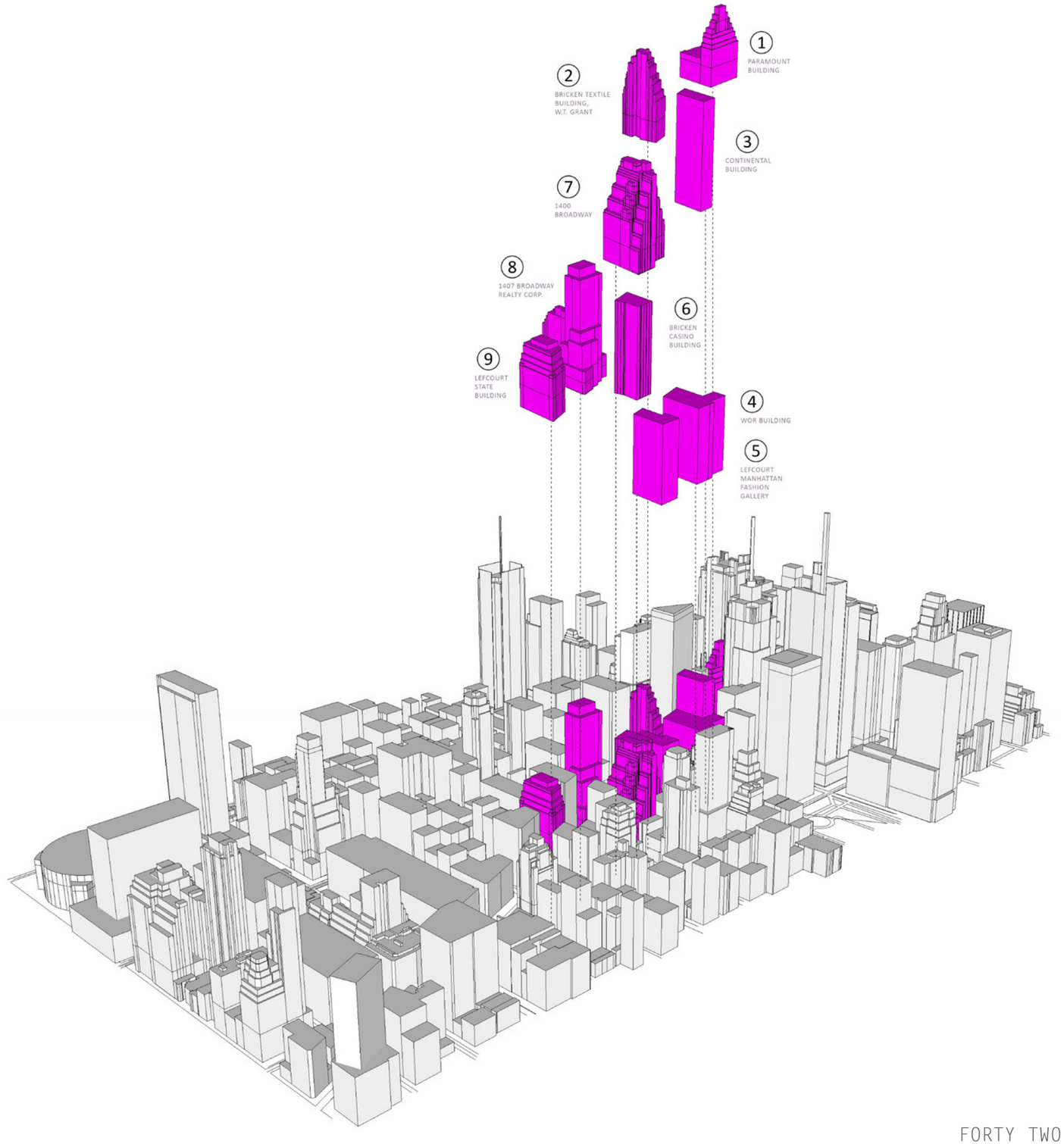
Figures

Height: Architectural	61 m / 200 ft
Height: To Tip	61 m / 200 ft
Floors Above Ground	11

Facts

Official Name	Macy's Store
Name of Complex	Macy`s Store
Structure Type	Building
Status	Completed
Country	United States
City	New York City
Street Address & Map	1313 Broadway
Postal Code	10001
Building Function	retail
Structural Material	steel
Construction Start	1901
Completion	1902

CHOOSEN RUNWAY
TIMES SQUARE



BUILDINGS
TIMES SQUARE

SITE AREA
TIMES SQUARE

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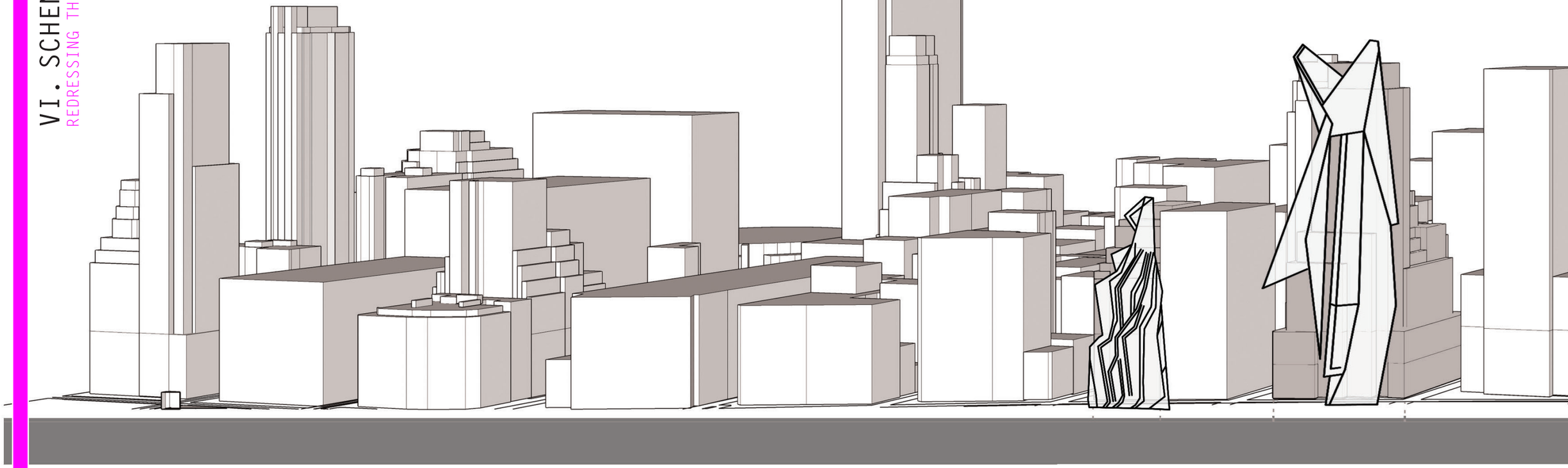
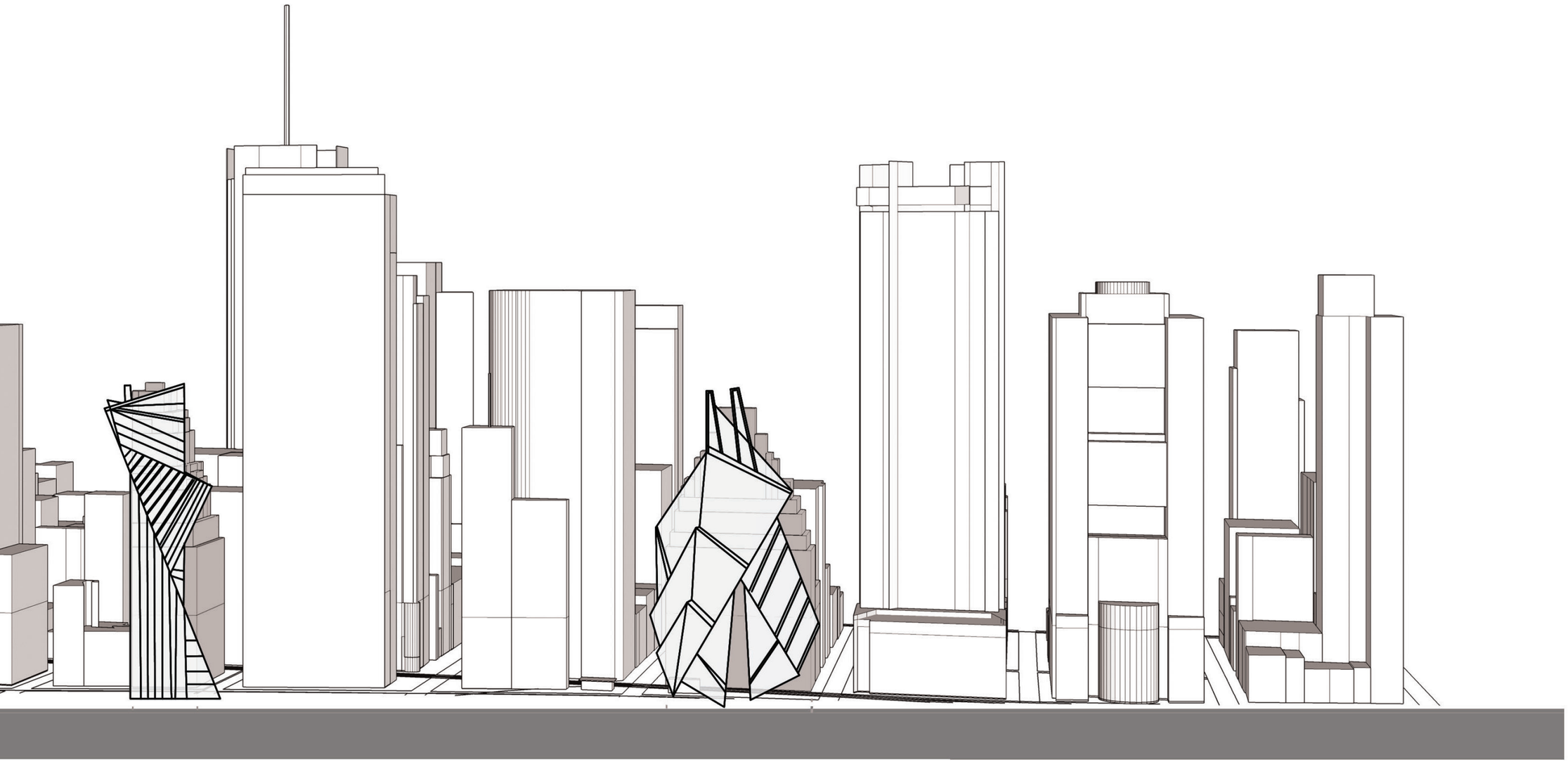
VI. SCHEMATIC SECTION

REDRESSING THE LEFT SIDE OF BROADWAY



PROPOSED SECTION

DISPLAYING THE DESIGN IMPACT IN SECTION

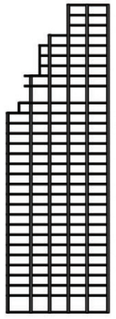


VI. LEFCOURT STATE BBUILDING

REDRESSING THE LEFT SIDE OF BROADWAY

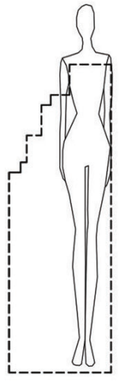
[A] BARE BUILDING

THE EXISTING SKELETON OF THE BUILDING



[B] PERSONIFICATION

THE RELATION BETWEEN FORM AND HUMAN SCALE. THE MODEL OF THE SHOW

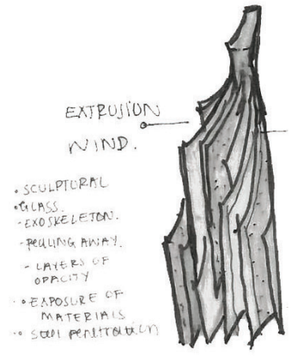


[C] REDRESS

THE APPAREL DRESS DESIGN

[D] DRESS ANALYSIS

THE PROCESS IF DESIGN EXPLAINED. FOCUS POINTS, MAIN DESIGN AND MATERIALITY



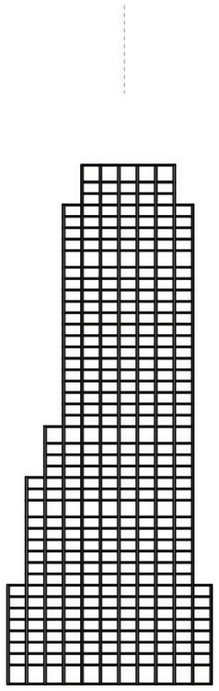
[E] BUILDING DRESS

FINAL ENCLOSURE SCHEMATIC OUTCOME

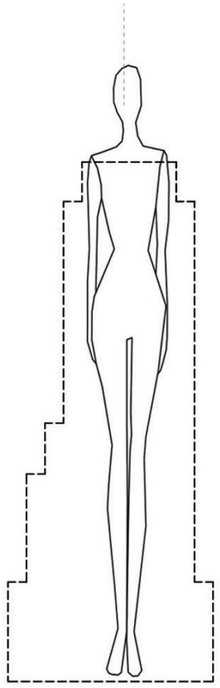
VI. REALTY CORP BUILDING

REDRESSING THE LEFT SIDE OF BROADWAY

[A] BARE BUILDING
THE EXISTING SKELETON OF THE BUILDING

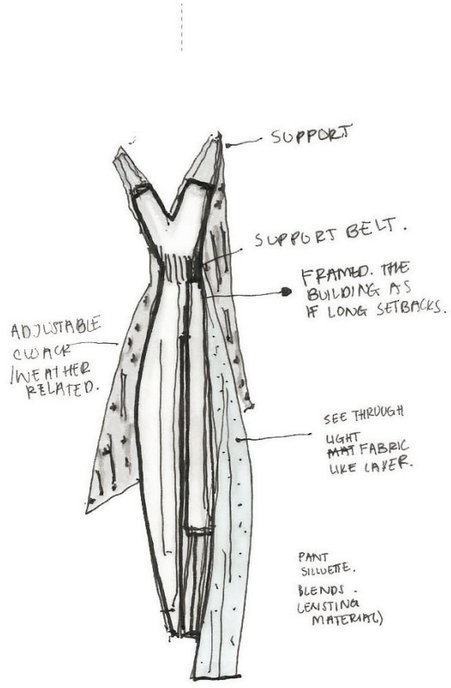


[B] PERSONIFICATION
THE RELATION BETWEEN FORM AND HUMAN SCALE. THE MODEL OF THE SHOW



[C] REDRESS
THE APPAREL DRESS DESIGN

[D] DRESS ANALYSIS
THE PROCESS IF DESIGN EXPLAINED. FOCUS POINTS, MAIN DESIGN AND MATERIALITY

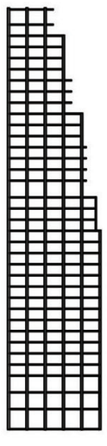


[E] BUILDING DRESS
FINAL ENCLOSURE SCHEMATIC OUTCOME

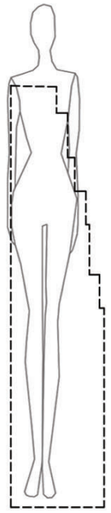
VI. BRICKEN TEXTILE BUILDING

REDRESSING THE LEFT SIDE OF BROADWAY

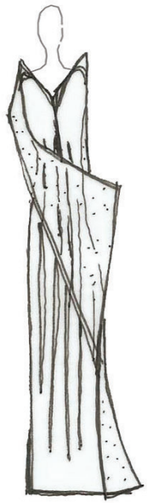
[A] BARE BUILDING
THE EXISTING SKELETON OF THE BUILDING



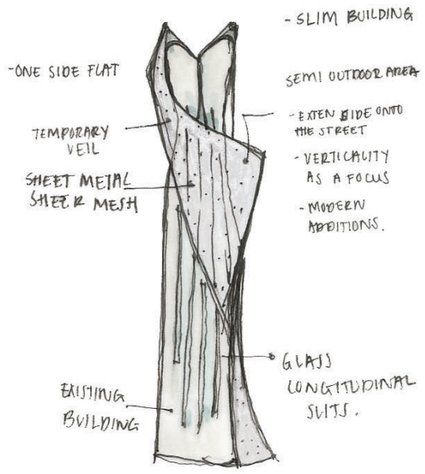
[B] PERSONIFICATION
THE RELATION BETWEEN FORM AND HUMAN SCALE. THE MODEL OF THE SHOW



[C] REDRESS
THE APPAREL DRESS DESIGN



[D] DRESS ANALYSIS
THE PROCESS IF DESIGN EXPLAINED. FOCUS POINTS, MAIN DESIGN AND MATERIALITY



[E] BUILDING DRESS
FINAL ENCLOSURE SCHEMATIC OUTCOME

VI. PARAMOUNT BUILDING

REDRESSING THE LEFT SIDE OF BROADWAY

[A] BARE BUILDING

THE EXISTING SKELETON OF THE BUILDING

[B] PERSONIFI-CATION

THE RELATION BETWEEN FORM AND HUMAN SCALE. THE MODEL OF THE SHOW

[C] REDRESS

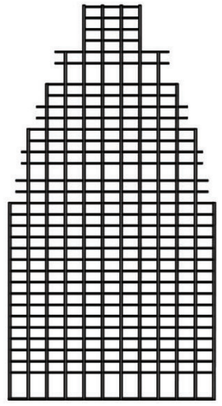
THE APPAREL DRESS DE-SIGN

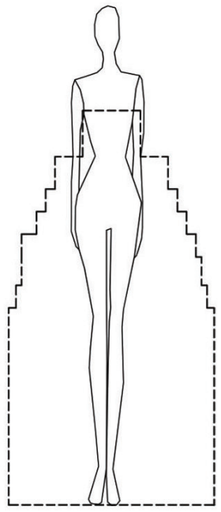
[D] DRESS ANALYSIS

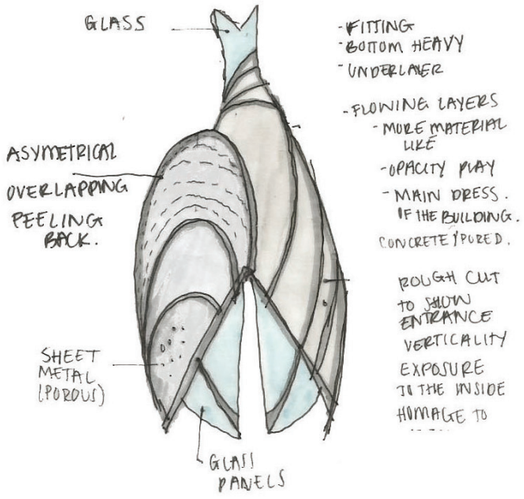
THE PROCESS IF DESIGN EXPLAINED. FOCUS POINTS, MAIN DESIGN AND MATERIALITY

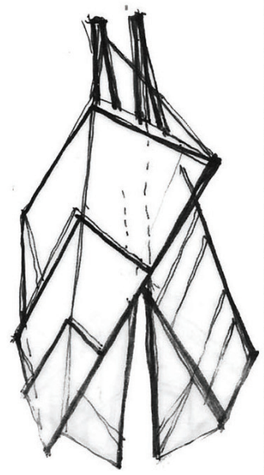
[E] BUILDING DRESS

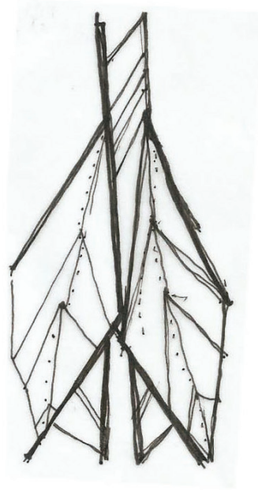
FINAL ENCLOSURE SCHEMATIC OUTCOME





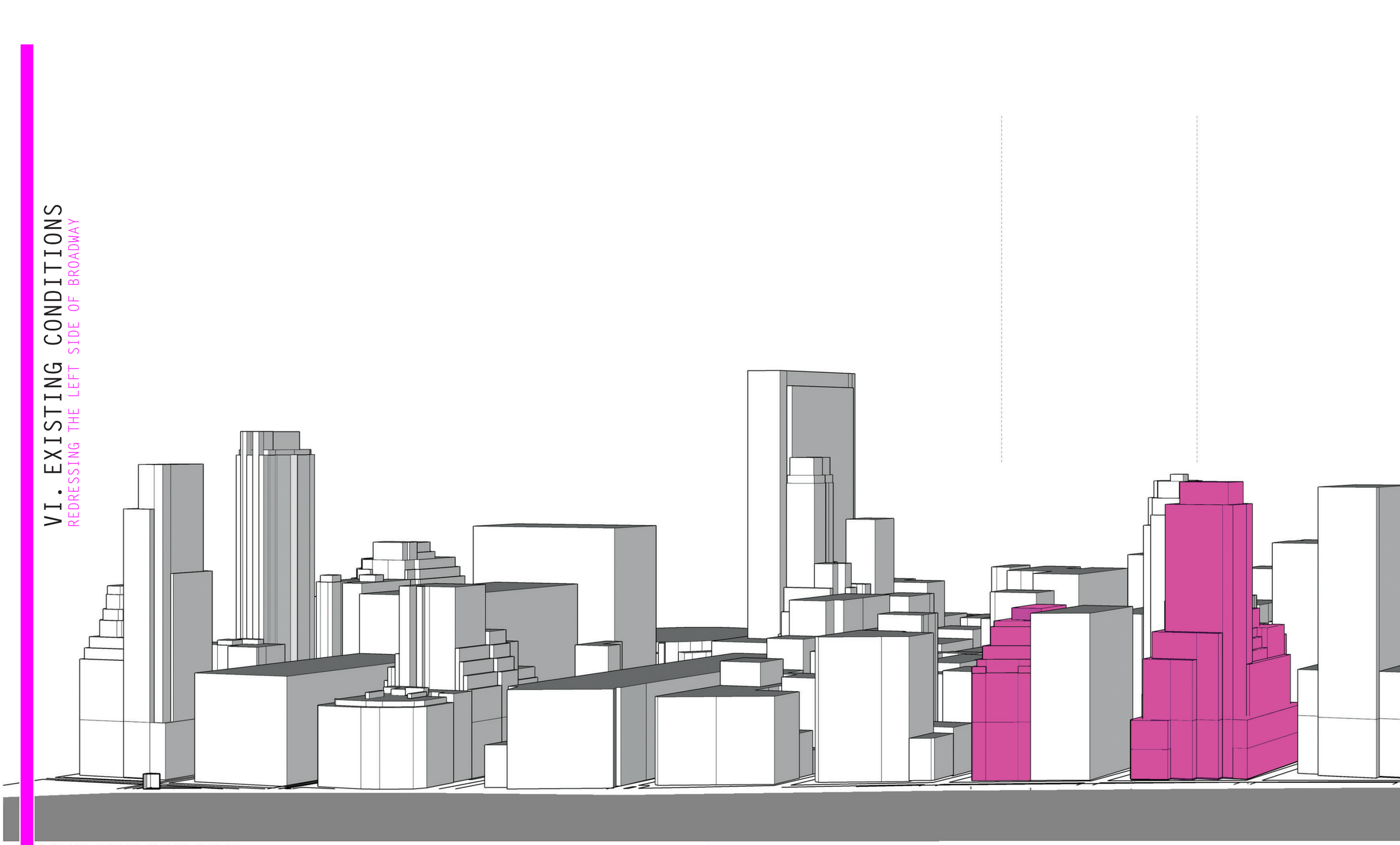






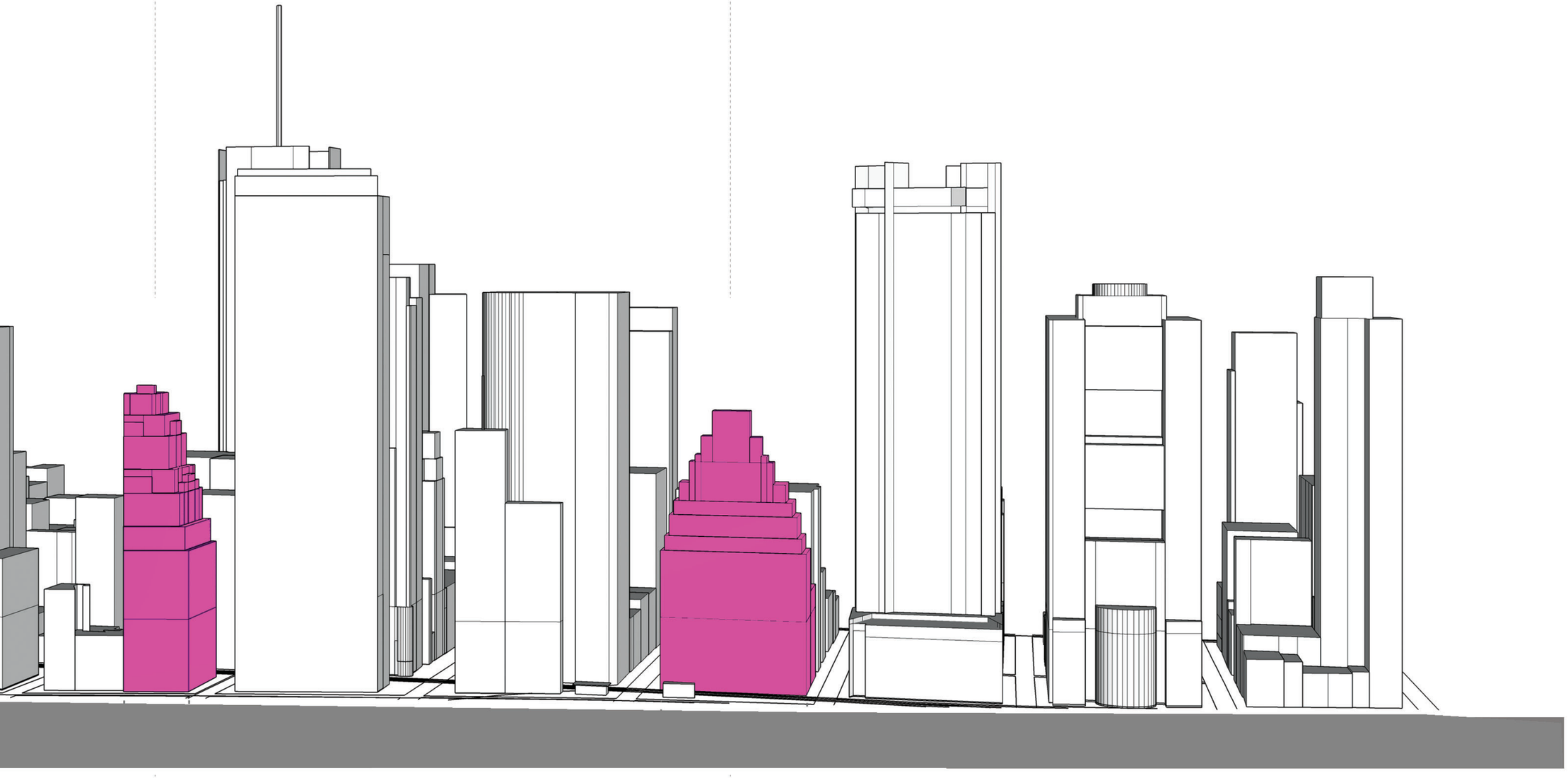
VI. EXISTING CONDITIONS

REDRESSING THE LEFT SIDE OF BROADWAY



EXISTING SECTION

REPRESENTATION OF EXISTING BUILDING MASS/ DRESS

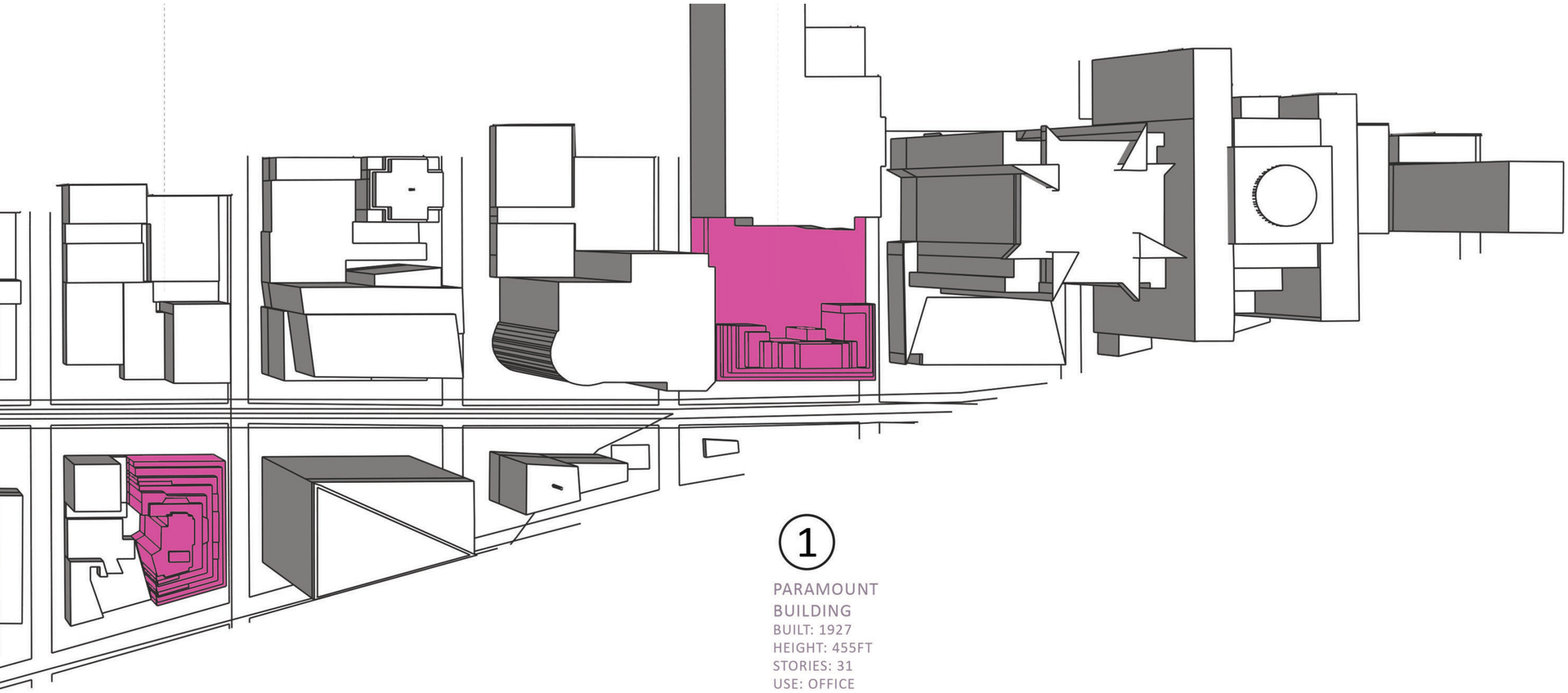


8

1407 BROADWAY
REALTY CORP.
BUILT: 1950
HEIGHT: 512FT
STORIES: 23
USE: OFFICE

9

LEFCOURT
STATE
BUILDING
BUILT: 1928
HEIGHT: 323FT
STORIES: 26
USE: OFFICE



1

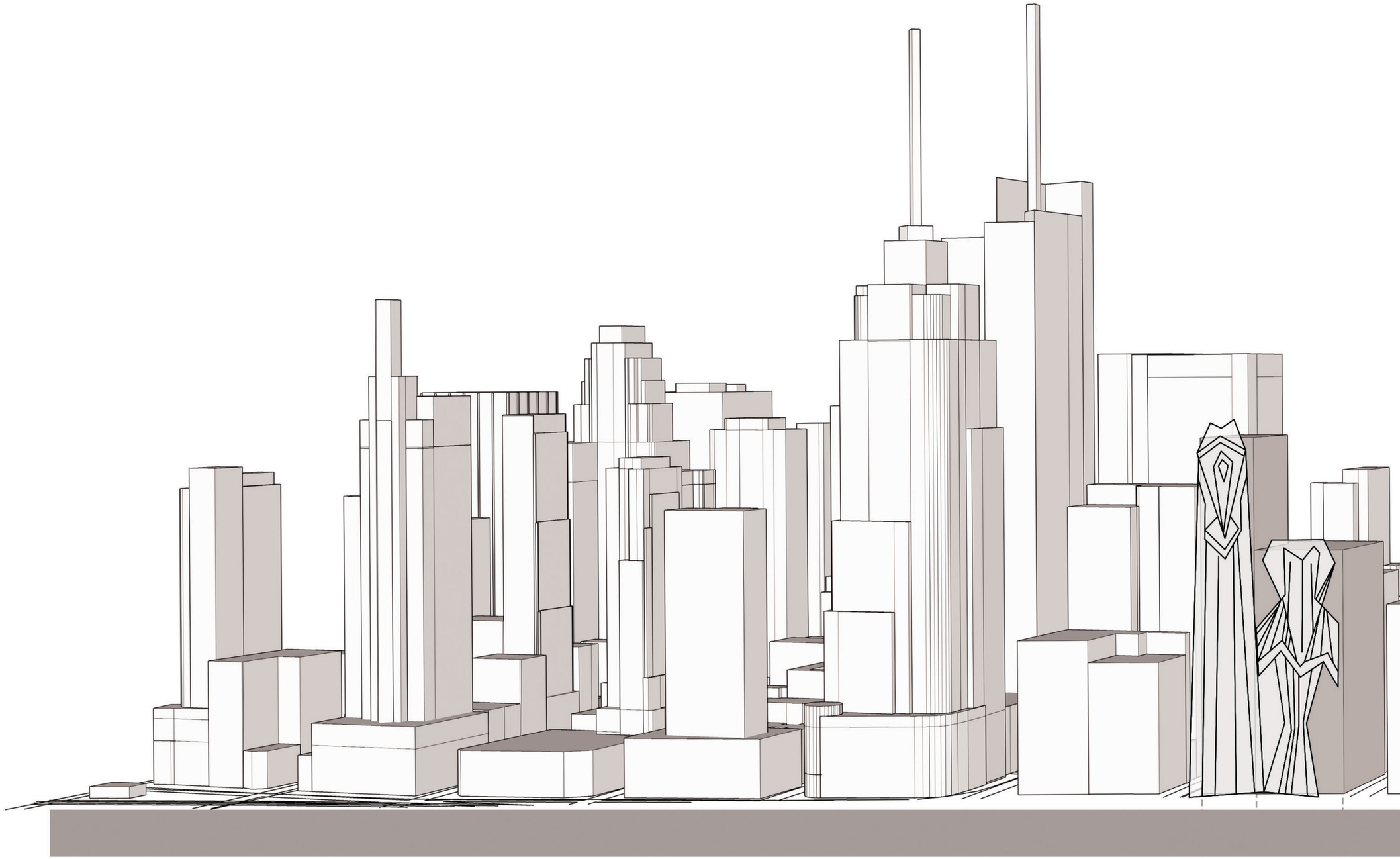
PARAMOUNT
BUILDING
BUILT: 1927
HEIGHT: 455FT
STORIES: 31
USE: OFFICE

2

BRICKEN TEXTILE
BUILDING,
W.T. GRANT
BUILT: 1930
HEIGHT: 401FT
STORIES: 33
USE: OFFICE

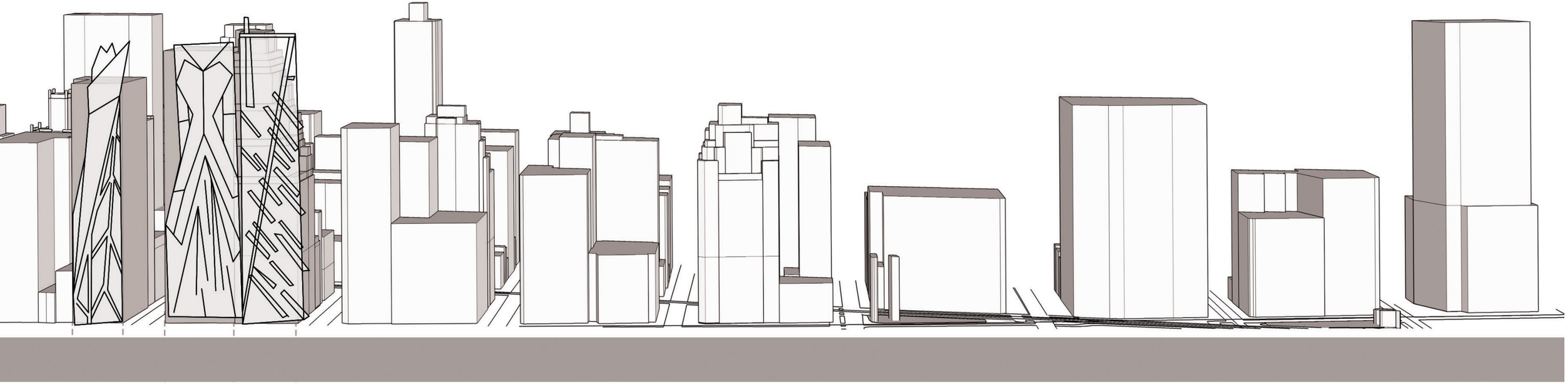
VII. SCHEMATIC SECTION

REDRESSING THE RIGHT SIDE OF BROADWAY



PROPOSED SECTION

DISPLAYING THE DESIGN IMPACT IN SECTION

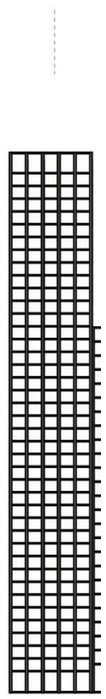


VII. CONTINENTAL BUILDING

REDRESSING THE RIGHT SIDE OF BROADWAY

[A] BARE BUILDING

THE EXISTING SKELETON OF THE BUILDING



[B] PERSONIFICATION

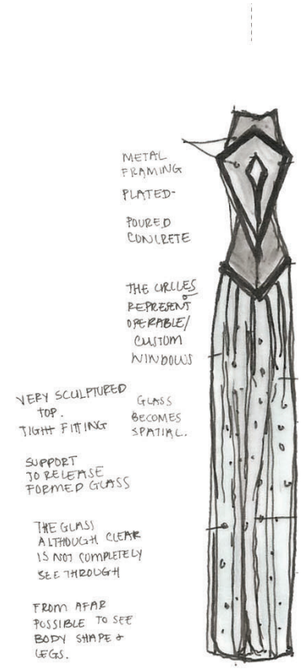
THE RELATION BETWEEN FORM AND HUMAN SCALE. THE MODEL OF THE SHOW

[C] REDRESS

THE APPAREL DRESS DESIGN

[D] DRESS ANALYSIS

THE PROCESS IF DESIGN EXPLAINED. FOCUS POINTS, MAIN DESIGN AND MATERIALITY



[E] BUILDING DRESS

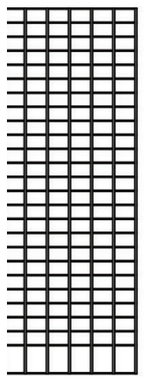
FINAL ENCLOSURE SCHEMATIC OUT-COME

VII. WOR BUILDING

REDRESSING THE RIGHT SIDE OF BROADWAY

[A] BARE BUILDING

THE EXISTING SKELETON OF THE BUILDING

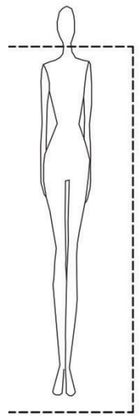


[B] PERSONIFICATION

THE RELATION BETWEEN FORM AND HUMAN SCALE. THE MODEL OF THE SHOW

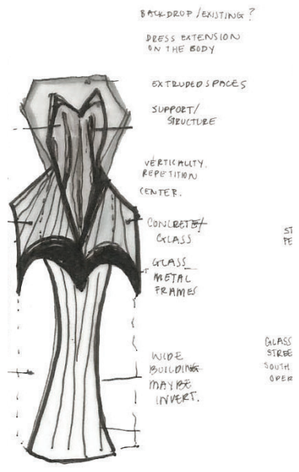
[C] REDRESS

THE APPAREL DRESS DESIGN



[D] DRESS ANALYSIS

THE PROCESS IF DESIGN EXPLAINED. FOCUS POINTS, MAIN DESIGN AND MATERIALITY



[E] BUILDING DRESS

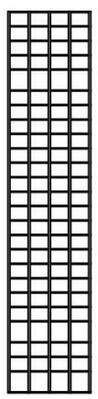
FINAL ENCLOSURE SCHEMATIC OUT-COME

VII. LEFCOURT FASHION GALERY

REDRESSING THE RIGHT SIDE OF BROADWAY

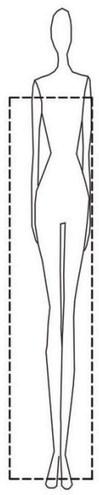
[A] BARE BUILDING

THE EXISTING SKELETON OF THE BUILDING



[B] PERSONIFICATION

THE RELATION BETWEEN FORM AND HUMAN SCALE. THE MODEL OF THE SHOW

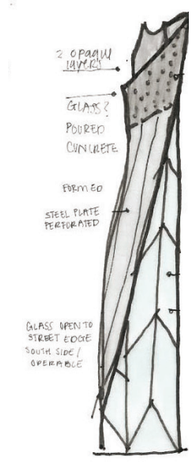


[C] REDRESS

THE APPAREL DRESS DESIGN

[D] DRESS ANALYSIS

THE PROCESS IF DESIGN EXPLAINED. FOCUS POINTS, MAIN DESIGN AND MATERIALITY



[E] BUILDING DRESS

FINAL ENCLOSURE SCHEMATIC OUTCOME

VII. BIRCKEN CASINO BUILDING
REDRESSING THE RIGHT SIDE OF BROADWAY

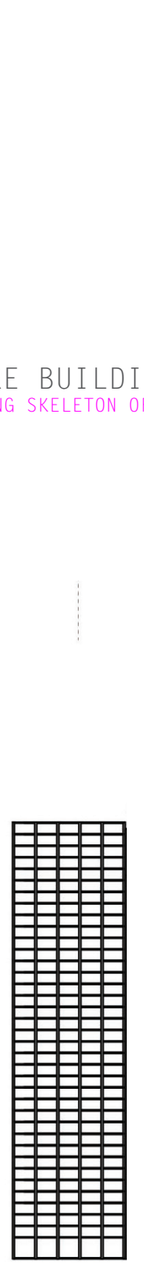
[A] BARE BUILDING
THE EXISTING SKELETON OF THE BUILDING

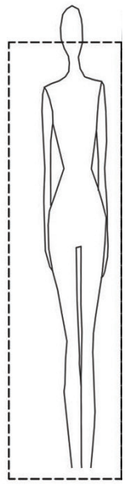
[B] PERSONIFICATION
THE RELATION BETWEEN FORM AND HUMAN SCALE. THE MODEL OF THE SHOW

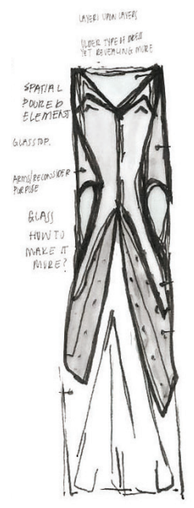
[C] REDRESS
THE APPAREL DRESS DESIGN

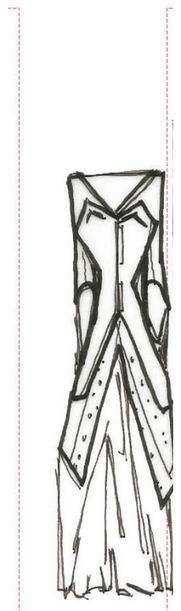
[D] DRESS ANALYSIS
THE PROCESS IF DESIGN EXPLAINED. FOCUS POINTS, MAIN DESIGN AND MATERIALITY

[E] BUILDING DRESS
FINAL ENCLOSURE SCHEMATIC OUT-COME









VII. 1400 BROADWAY

REDRESSING THE RIGHT SIDE OF BROADWAY

[A] BARE BUILDING

THE EXISTING SKELETON OF THE BUILDING

[B] PERSONIFICATION

THE RELATION BETWEEN FORM AND HUMAN SCALE. THE MODEL OF THE SHOW

[C] REDRESS

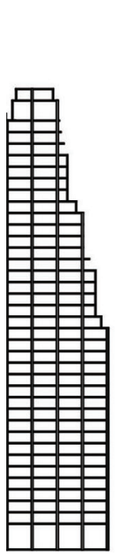
THE APPAREL DRESS DESIGN

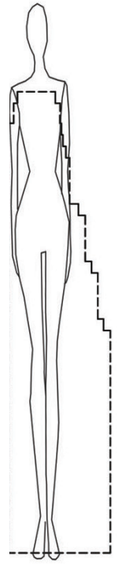
[D] DRESS ANALYSIS

THE PROCESS IF DESIGN EXPLAINED. FOCUS POINTS, MAIN DESIGN AND MATERIALITY

[E] BUILDING DRESS

FINAL ENCLOSURE SCHEMATIC OUT-COME





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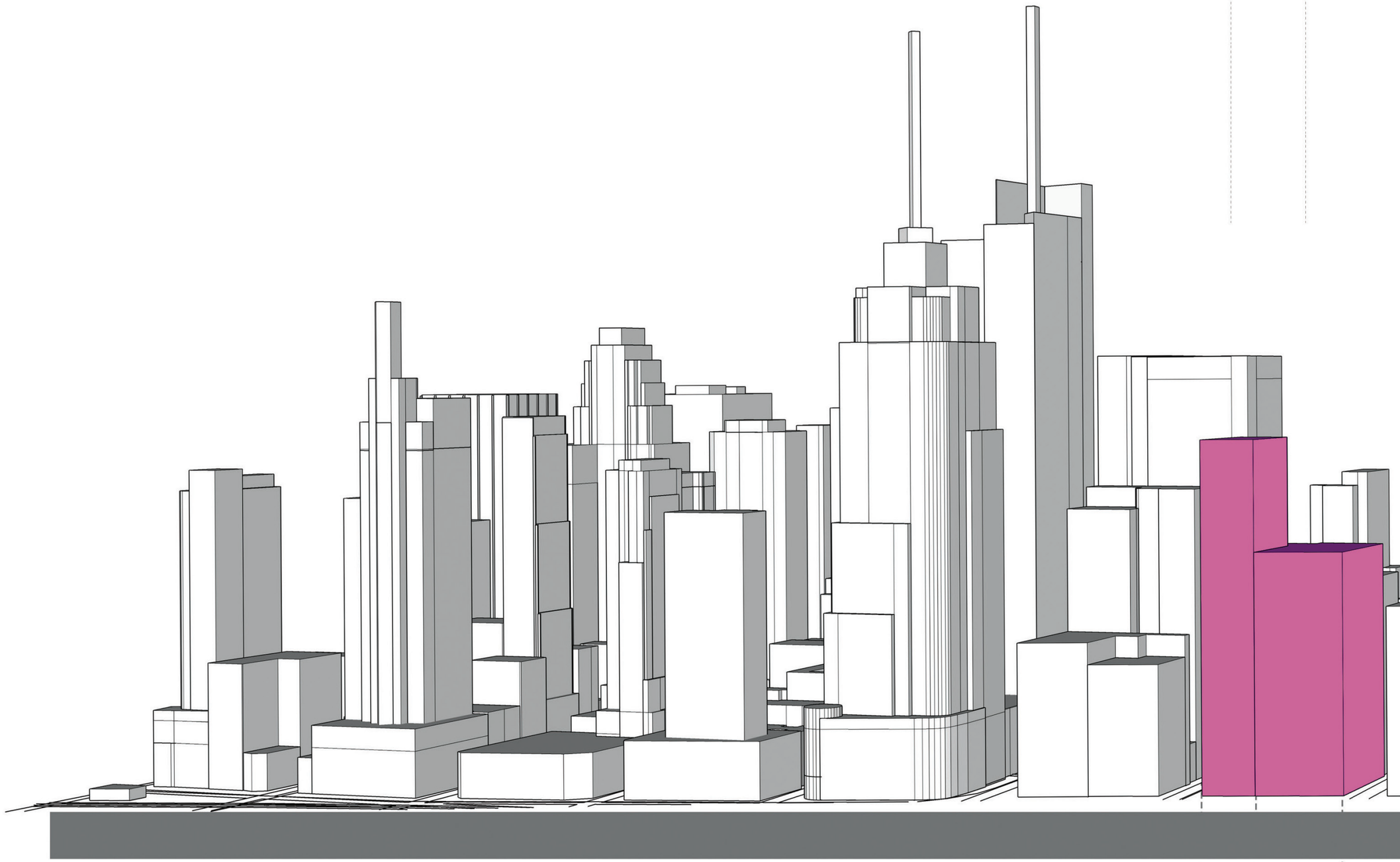
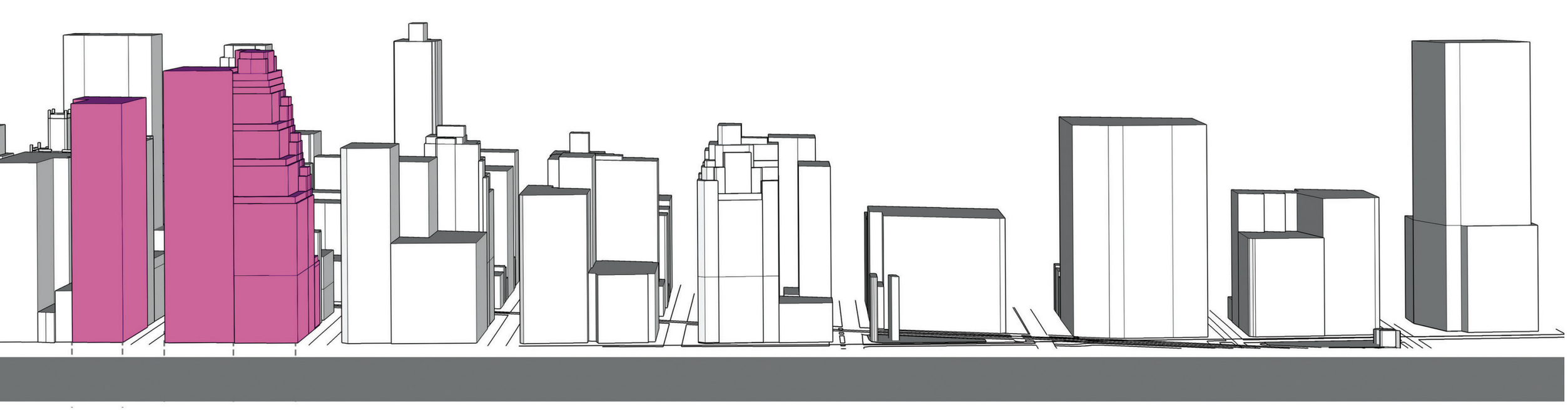
VII. EXISTING CONDITIONS

REDRESSING THE RIGHT SIDE OF BROADWAY



EXISTING SECTION

REPRESENTATION OF EXISTING BUILDING MASS/ DRESS

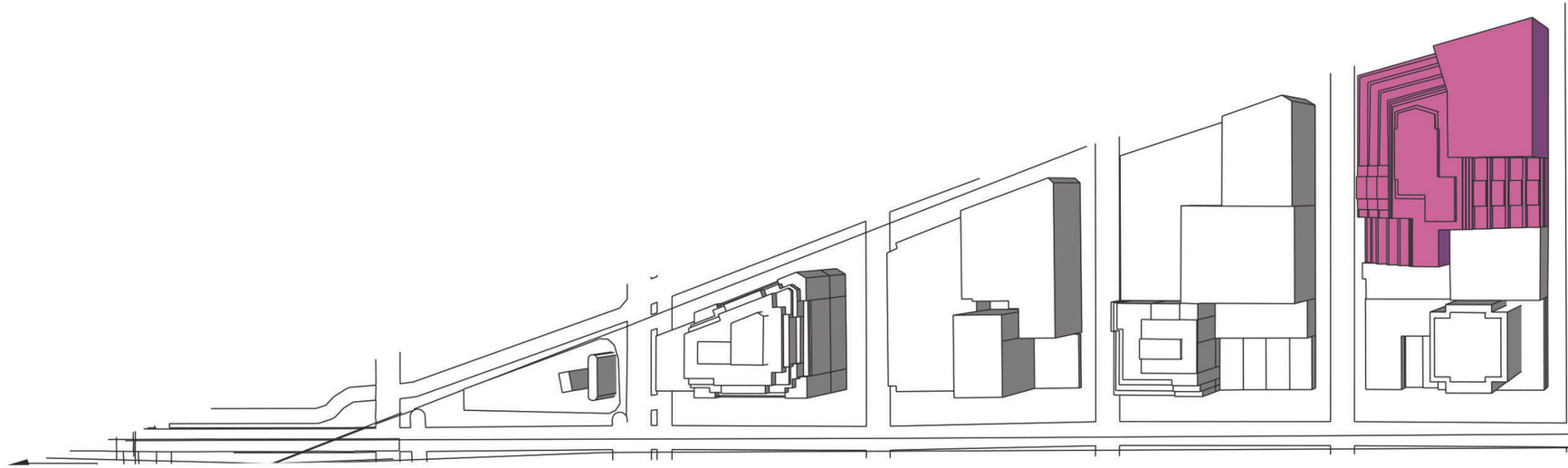

5
6
7

7

1400 BROADWAY
BUILT: 1931
HEIGHT: 445FT
STORIES: 35
USE: OFFICE

6

BRICKEN CASINO BUILDING
BUILT: 1931
HEIGHT: 408FT
STORIES: 35
USE: OFFICE



5

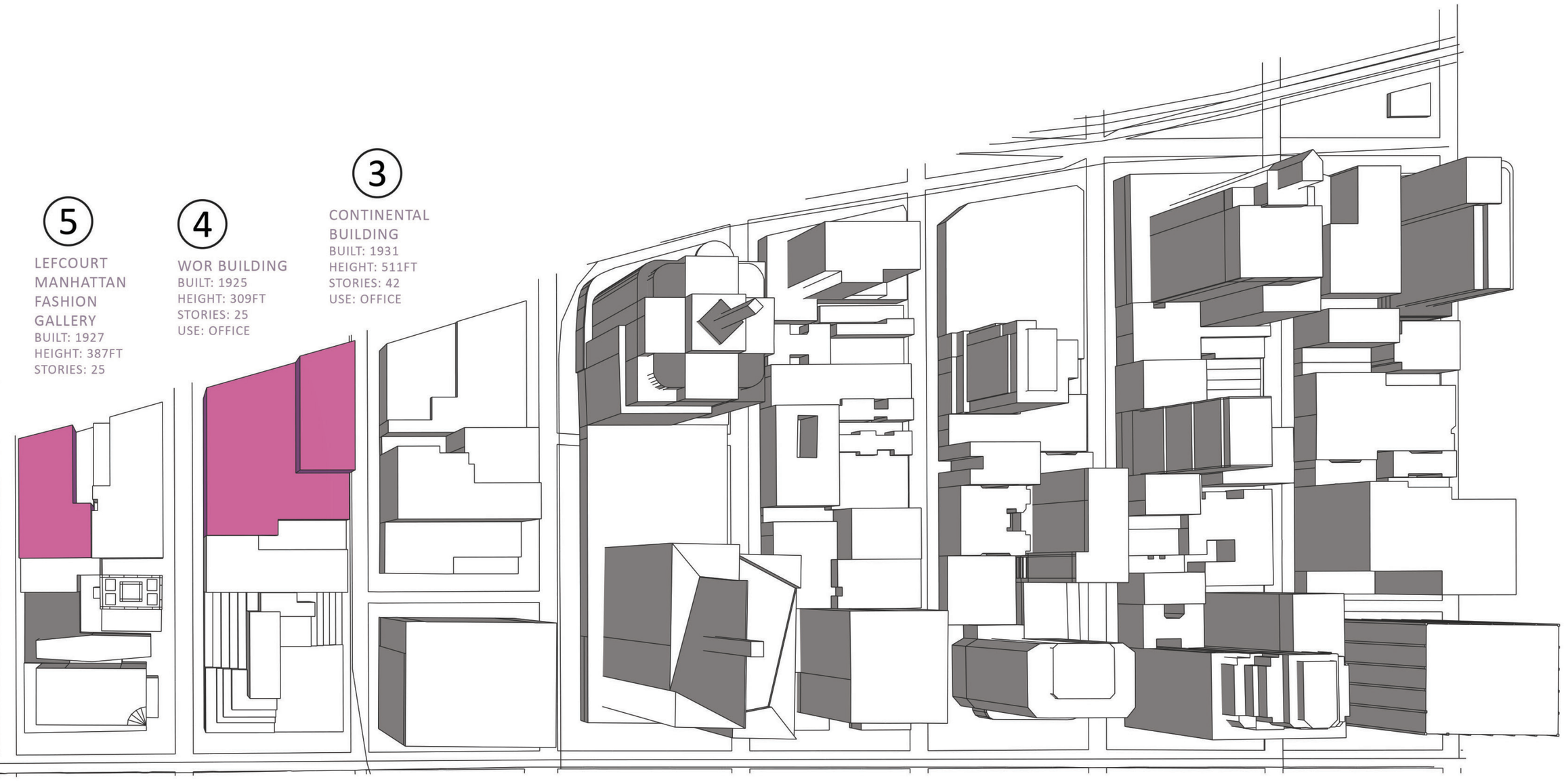
LEFCOURT MANHATTAN FASHION GALLERY
BUILT: 1927
HEIGHT: 387FT
STORIES: 25

4

WOR BUILDING
BUILT: 1925
HEIGHT: 309FT
STORIES: 25
USE: OFFICE

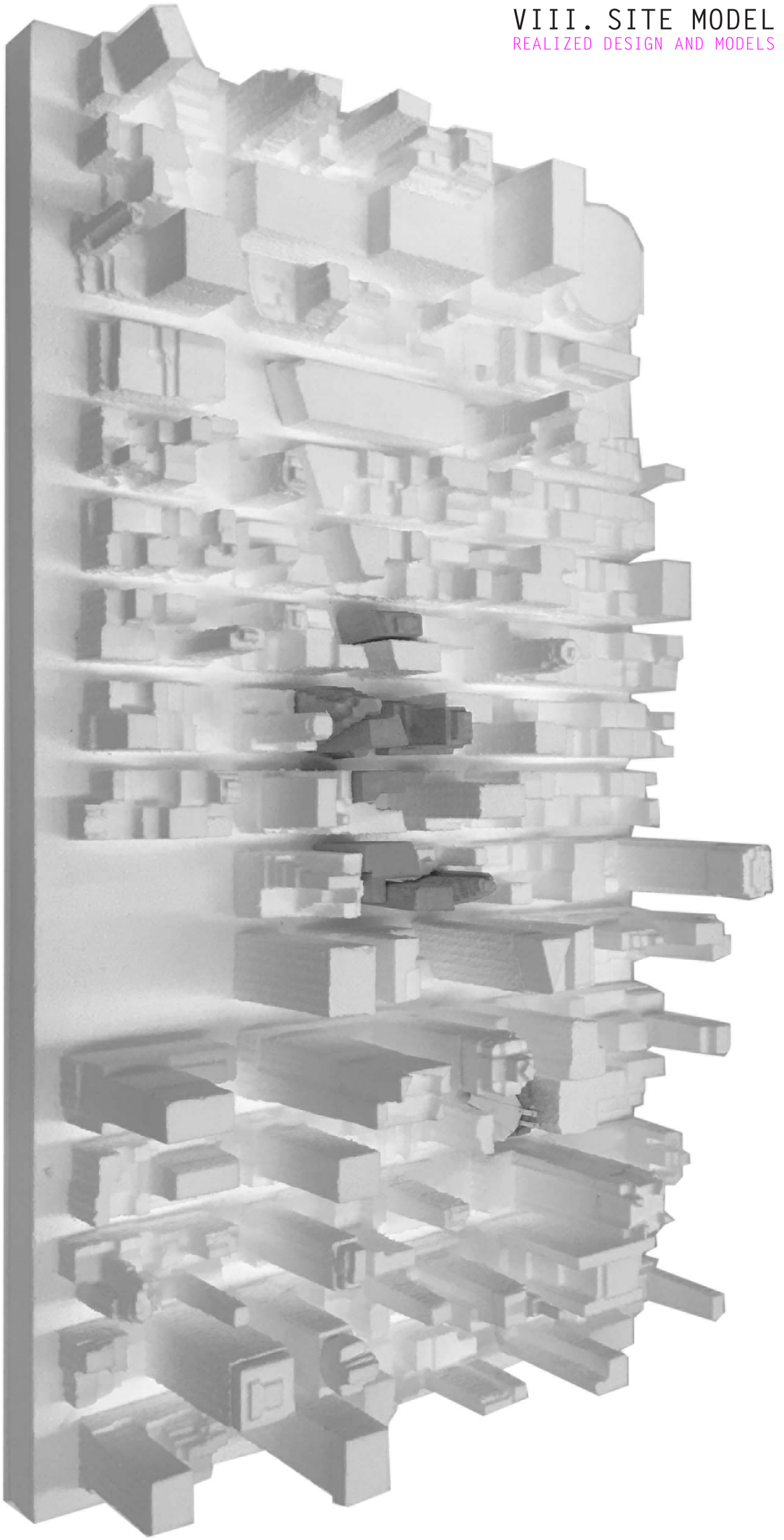
3

CONTINENTAL BUILDING
BUILT: 1931
HEIGHT: 511FT
STORIES: 42
USE: OFFICE



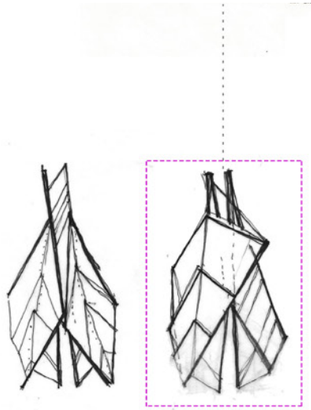
VIII. SITE MODEL

REALIZED DESIGN AND MODELS [THE PARAMOUNT]

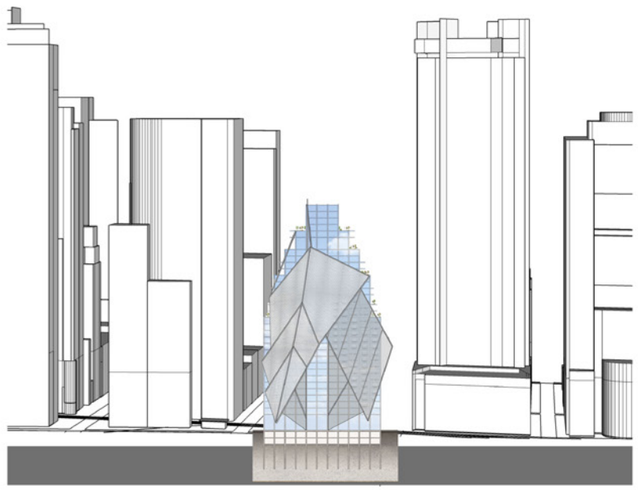


VIII. TOWARDS THE FINAL

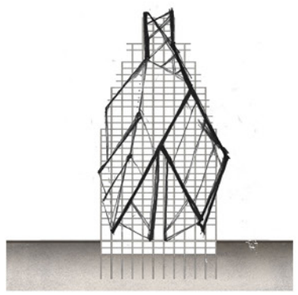
REALIZED DESIGN AND MODELS [THE PARAMOUNT]



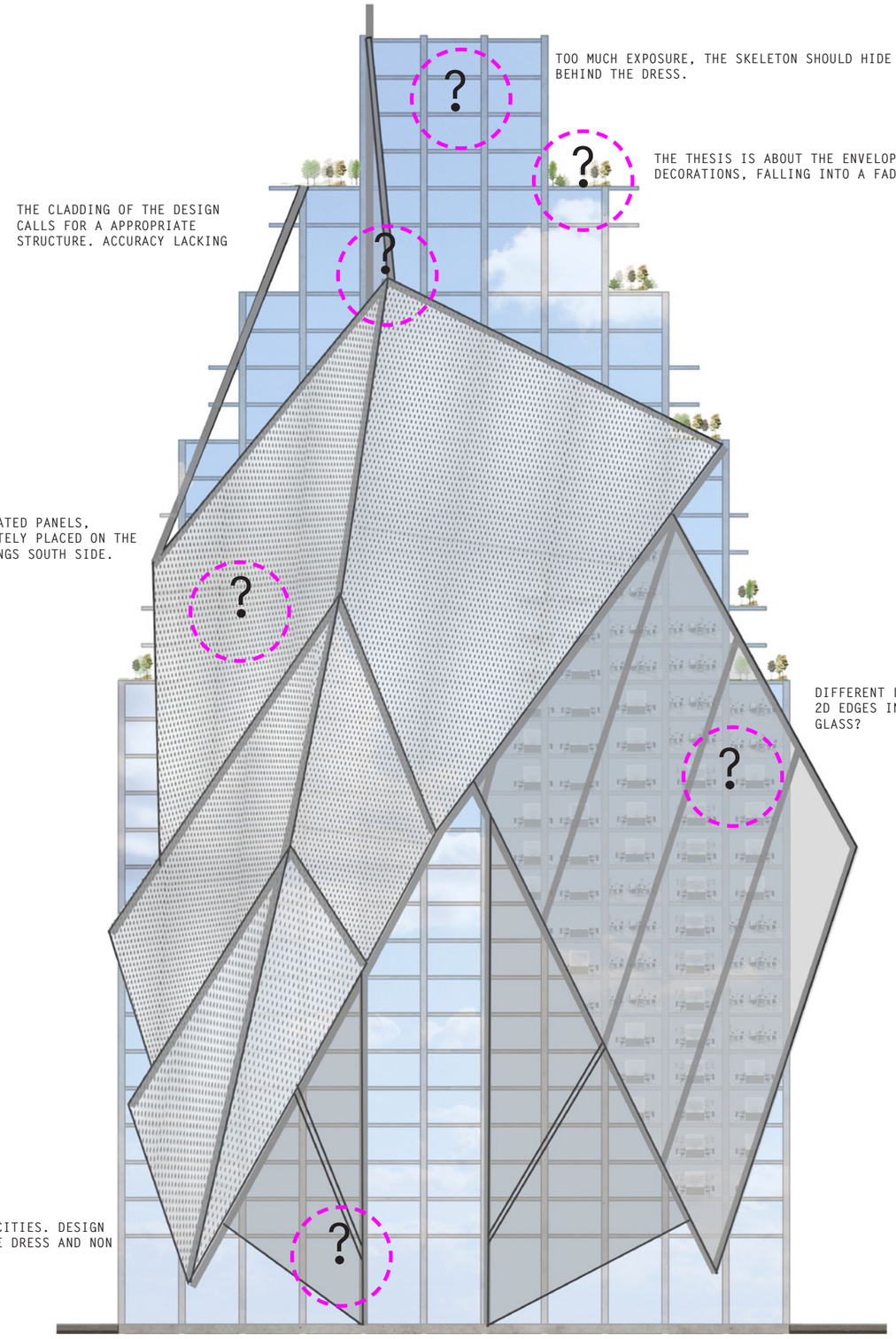
F. CONCEPT BUILDING DRESS



G. FORMAL BUILDING DRESS



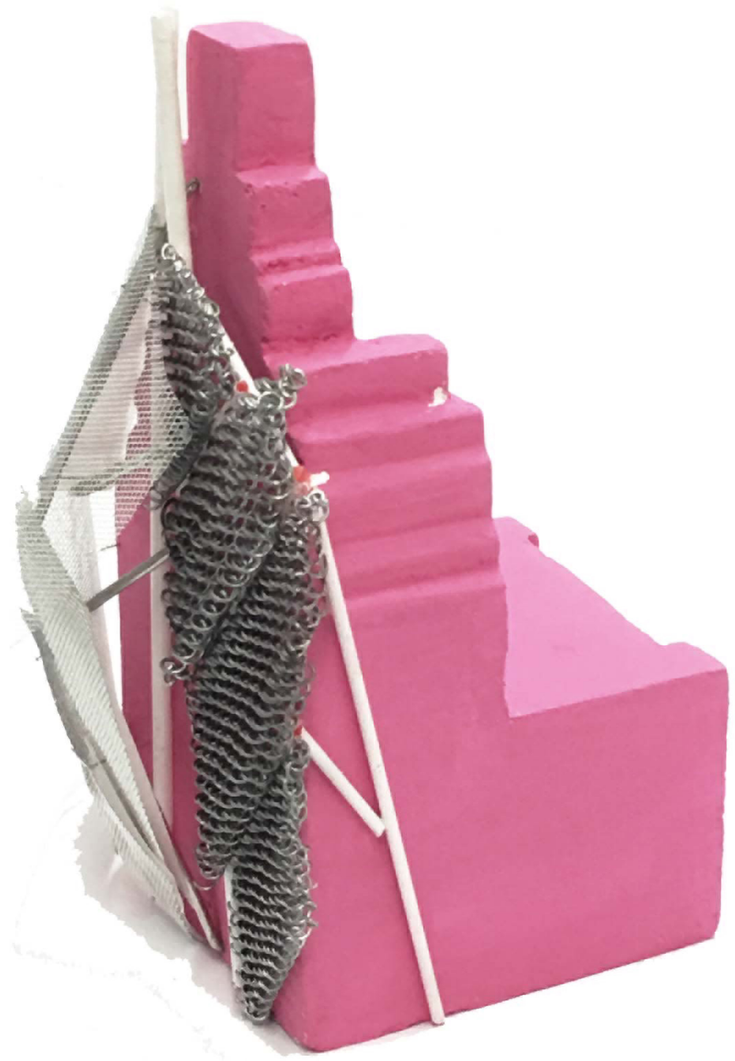
H. FORMAL BUILDING SUPPORT



VIII. FROM SKETCH TO SHAPE

REALIZED DESIGN AND MODELS [THE PARAMOUNT]

A REPRESENTATION OF THE OVERALL MATERIALITY IDEA AND FROM. MODEL MAKING WAS A MORE ACCURATE WAY TO ENVISION THE PROPOSED DRESS ON THE PARAMOUNT BUILDING. SIMILARLY IN THE TEXTILE INDUSTRY THE DESIGNER OFTEN TIMES DESIGNS ON THE MANNEQUIN.



VIII. SECTION MODEL

REALIZED DESIGN AND MODELS [THE PARAMOUNT]

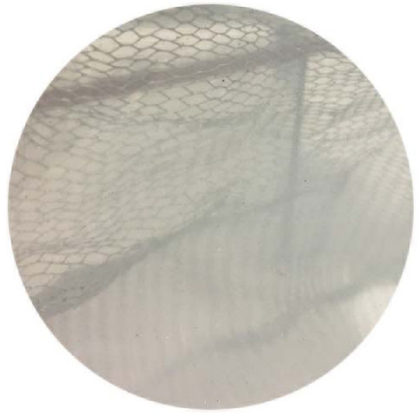
TOP VIEW

SECTION LOOKING NORTH

SECTION LOOKING SOUTH

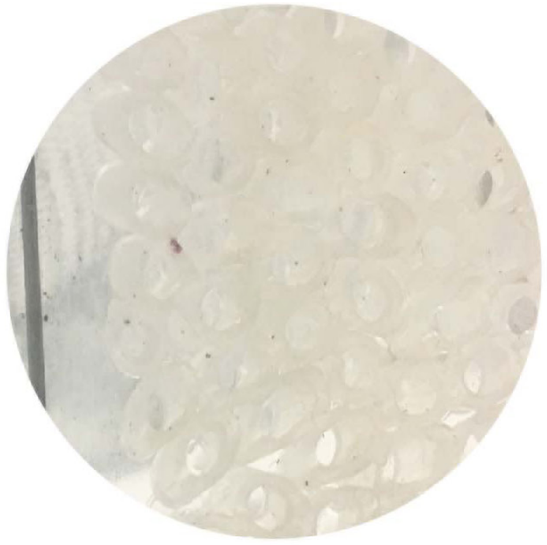
THE PERFORATED CLAD

MATERIAL LIKE QUALITY



DESIGNED LAYERS OF OPACITY

SECONDARY LAYER ON TOP OG GLASS
AND SCULPTED PENETRATIONS



FINITE SCULPTED PENETRATIONS

MID SIZE SCULPTED PENETRATIONS

A FORMAL BUILDING DRESS

SPRING 2017 THESIS